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DOCTOR WHO

IN-VISION

TIME-FLIGHT

THE MAKING OF A TELEVISION DRAMA SERIES

Production
Origins, Script 4
Script-Editing 5
Director and Team, Set Design 6
Costumes 8
Make-Up, Visual Effects Location Filming 9
Studio Recording 10
Post-Production 11
Music, Special Sound, Cuts 16
Trivia, Transmission, Continuity 18

Features
Documents 2
Highlights 3
Borderline 12
Review 13
What the Fanzines Said... 15
Audience 17
Credits 18
References 18

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GLOBAL INFORMER
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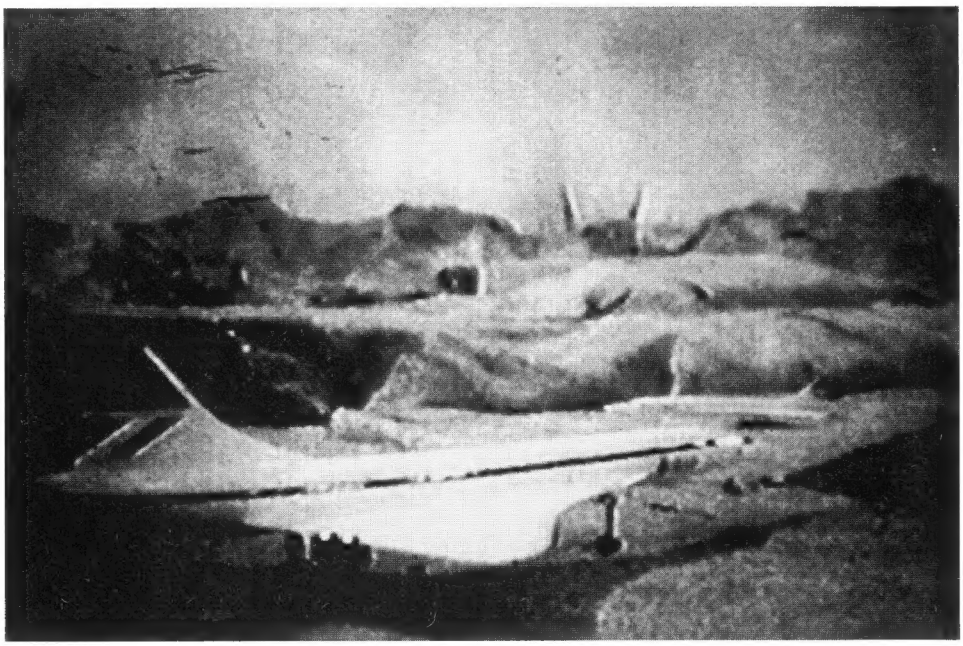
THE STORIES NO ONE ELSE DARE PRINT!

ROMAN EMPEROR WAS A ONE-EYED ALIEN!

See page 10

140 *Million* Year Old Concorde



Found Buried At *Heathrow!*

SCIENTISTS have found the wreckage of an aircraft buried under the Heathrow sewage farm. And what's more — it's a Concorde!

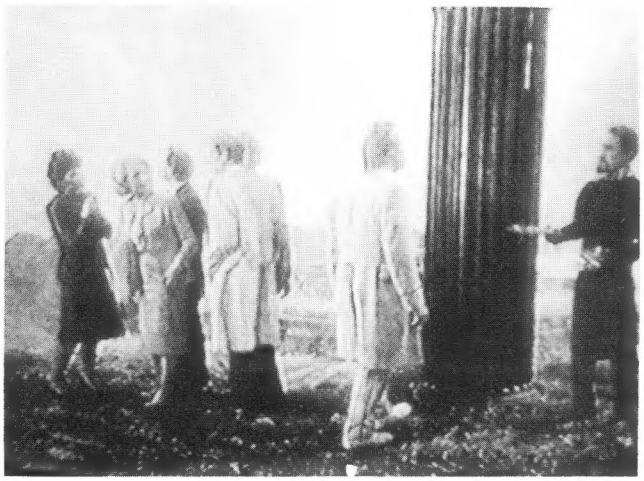
Archaeologists examining the site during construction of the new Terminal Five found the wreck while excavating a 17th Century settlement. And they say it's been there for more than a 140 million years!

"At first we were confused. We've found electronics at Heathrow before now. But they only dated from 1666," said one of the team, who asked not to be named, saying his life might be at risk if he breached security. "But then UNIT turned up and took over, telling us they knew all about it, and had been expecting to find something for more than ten years."

Continued on next page

I WAS KIDNAPPED BY SPACE ALIENS

say first class passengers



"SOMEHOW THEY KNEW IT WAS DOWN THERE."

And we can reveal how. Because the ancient Concorde is Gulf Victor Foxtrot, the aircraft which disappeared along with a full-load of VIP passengers for twelve nerve-wracking hours in 1982.

The government insists that the flight was merely mislaid for a little while, citing the report of Interpol's Department S on this and other incidents as explanation. But in truth the missing Concorde never returned, her passengers reaching Heathrow on a rescue aircraft commanded by Captain George Stapley — and chartered by UNIT itself.

The top-secret United Nations Agency somehow sent the second Concorde back in time — to rescue the missing fat cats from a dastardly plot by space aliens who use vapourised human beings as slaves!

We have obtained a classified report by UNIT agent Diane Taylor in which the passengers of Speedbird Concorde 192 tell their astonishing tale.

"Monsters"

"They were blobby, grey creatures", insisted the Chairman of Co-operation Developments, Louis Slotin. "They herded us off and put us to work breaking open a great sarcophagus. My manicurist says my hands have never been the same again."

"I'm sure they were aliens from some ancient and terrible civilisation."

But right-wing American Presidential candidate Jeff Buchanan had a different theory. "We woke up in Siberia, where the Evil Empire's brutish guards attempted to brainwash us — though I was able to resist their control by focusing my mind on America and my God."

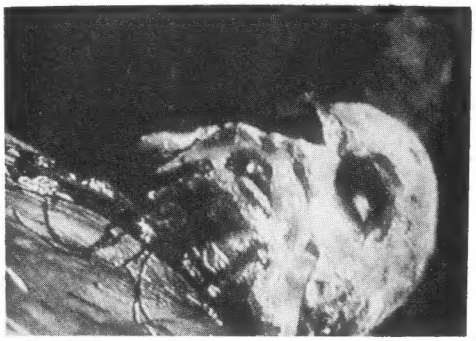
He also identified the monstrous genius responsible for their kidnapping. "He was wearing a dark suit with pointed tails, and had a saturnine beard. I'm quite sure he was the Devil himself, in league with the Soviet leadership, attempting to take control of the cream of capitalist endeavour."

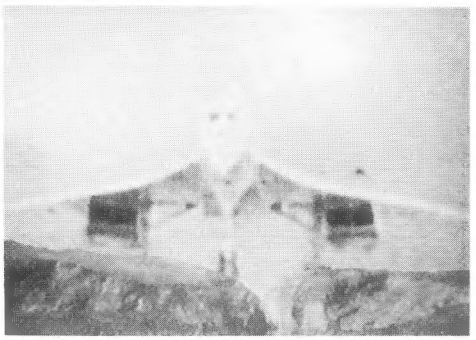
British Airways executive George Parr had yet a third theory. "I think it was dirty tricks by Branson. He wants to scare people off our airline."

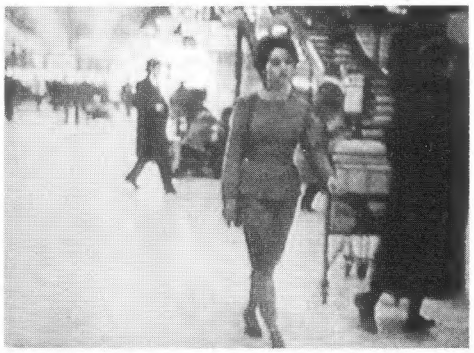
But Danny Boyle, guitarist of the punk mega-band Concrete insisted nothing unusual had happened. "Hey, when you've done some of the stuff I have over the years, you can cope with anything. Besides, things always get a bit weird when the Doc and his mates are around."

None of the passengers were available for comment today. But the opposition Trade and Industry Secretary accused the Government of giving British Airways a clandestine sweetener by paying for the replacement Concorde, and insisted that the European Union competition commissioners demand its repayment.

READ THE FULL STORY ON SUNDAY, WHEN TIME TRIP STEWARDESS TEGAN REVEALS ALL!







ORIGINS: The certainty that only hindsight brings tends has tended to label TIME-FLIGHT among the poorer **Doctor Who**s in recent years. Viewed in global context it is arguably perceived as the first serial to dent the Superman image that had, up until then, so securely surrounded John Nathan-Turner in his first two years as Producer.

Most frequently voiced is the criticism that TIME-FLIGHT looked cheap; the breadth and scope of its ideas being far beyond the budget allocated to encompass them. The studio-bound heath set, less than convincing CSO mattes and one of the most forgettable breed of monsters ever hatched for the series all tend to be cited as evidence of a show badly starved of resources.

The truth, of course, is that TIME-FLIGHT looked cheap because it was done on the cheap; a victim of the seemingly habitual end-of-season financial malaise for which Graham Williams was repeatedly blamed by the fans during his tenure, and which John Nathan-Turner had narrowly escaped in his first year only through Christopher Bidmead's tightly disciplined LOGOPOLIS scripts and Peter Grimwade's equally taut direction.

And yet, despite even a lack-lustre review in ***Doctor Who Monthly*** (a rarity at the time due to BBC insistence that the magazine should actively promote, not criticise, the show), it is worth stating that TIME-FLIGHT more than held its ground in the 1982 season polls conducted by the *Appreciation Society* and by *Marvel Comics*. Votes in the former placed it fifth above KINDA and FOUR TO DOOMSDAY, while the Marvel results saw it rising above CASTROVALVA to occupy middle position at number four.

Those less vitriolic towards the serial noted its plot and structural similarities to golden-age ITC productions such as **The Avengers** and **Department S**, where civilian aircraft were frequently flown by remote control to improbable destinations or fell victim to unlikely hijackings by budding megalomaniacs. In the construction of his first ever storyline for **Doctor Who**, Peter Grimwade was only treading in the footsteps of luminaries such as Brian Clemens and Dennis Spooner.

TIME-FLIGHT began as one of a number of unsolicited story ideas submitted to Christopher Bidmead by Grimwade in 1980. Interviewed by Richard Marson in 1988, he outlined his concepts and motivations for the serial;-

"It started as a Tom Baker story, before I was involved as a Director. I'd resigned from BBC staff and I think this was my first year out in the cold, trying to set up jobs as a writer. I threw in a couple of ideas to Who because they were looking for new writers, and it was Chris Bidmead who rang me up and said, 'Come in and have a talk.'

"The idea was more or less what was eventually done, and Chris liked it. We talked about it on the Tube - he had to go down to Heathrow to pick something up, I think, and we actually wandered up to the Concorde check-in. Chris was paying the fares so that was okay; actually, I preferred this to an office.

"We then went back on the Tube and he said, 'Okay then, let's go to the next stage and have a scene breakdown', which I did and they said, 'Yes, we'll go with this one'. Then I was asked to direct, which meant the writing had a long pause."

The invitation for Grimwade to submit some story ideas came from John Nathan-Turner. The two were good friends in 1980, having previously worked together on **All Creatures Great and Small**. Grimwade had not long ago taken the BBC Director's course and had made the career decision to go freelance, where the earnings potential was greater than for in-house staff Directors. The problem, however, was the time consuming task of making a name in the industry. So, after becoming Producer of **Doctor Who** in late 1979, one of John Nathan-Turner's interim promptings was a suggestion to his friend that he might like to try his hand writing for a series with which, in one capacity or another, he had been associated since 1970. That, plus a few timely words in the ear of Christopher Bidmead, ensured that Grimwade's storylines for several four part productions would at least get read.

In fairness, the storyline which would become TIME-FLIGHT was accepted by Bidmead on its merits as a piece of drama, although in 1980 it was not quite in the form turned into television by Ron Jones. Peter Grimwade continues the story;-

"The Master wasn't in it at first. The baddie was a rogue spirit of the Xanadin; someone who had taken the race over, creating this kind of monstrous character who had manipulated the race. I thought it was quite nice to have the Heathrow element and bring it down into the real world and real technology, and also to contrast the creaky parochial TARDIS with the supersonic, ace technology Concorde. I suppose I wanted a free flight on Concorde too."

SCRIPT: Having made some tentative enquiries and obtained a few contact phone numbers from British Airways, Grimwade went away to start fleshing out his ideas. The original plot outline had been submitted to Bidmead as early as March 17th 1980, bearing the provisional title, *Xanadin*. That, plus the name of the eponymous aliens featured in the story, got changed to *Xeraphin* some time afterwards, possibly as a consequence of that summer's much hyped dance movie starring Gene Kelly and Olivia Newton-John, *Xanadu*, which managed to attract stupendously dire reviews from just about every critic writing for the British Press.

Bidmead formally accepted the storyline on March 24th, by which time Grimwade would have known he was being lined up to direct Matthew Waterhouse's debut serial, FULL CIRCLE. This assignment was followed in fairly steady succession by LOGOPOLIS, KINDA and EARTHSHOCK, all of whom conspired to delay continuous writing of the *Xeraphin* scripts during the course of the year. The inevitable knock-on meant they would not be finished in time to feature in Tom Baker's last season, which had been Bidmead's ambition, nor even in the early part of Peter Davison's era.

The delays did yield one benefit. They enabled Grimwade to cultivate contacts both at British Airways and at the British Airports Authority (BAA), whose permission was vital if the BBC were to be allowed to film anywhere inside the Heathrow perimeter. Agreement to film was quickly reached with BAA, but BA proved quite another matter, as Grimwade recalled;-

"Quite early on we obviously had to clear everything with British Airways. In fact, if they's said no, we'd have just tried other airlines, who probably would have given us a lot of freebies because of the great advertising we'd be giving them. But with BA - not a bit of it. They were very lordly about being 'associated with our project'."

To assist with research BA did grant permission for Grimwade to spend time with a Concorde flight crew, attending training sessions with them in the Concorde flight simulator. At one point they even sat him in the pilot's chair, guiding him through a simulated take-off.

Obtaining BA's blessing to film aboard and around one of their Concorde fleet was a real coup for the BBC. Never before had this been allowed for any film or TV drama production. Many, including Nathan-Turner's boss, David Reid, doubted this could be achieved. On October 12th 1981 he sent a memo to the **Doctor Who** production office, primarily to insist on caution over the handling of the disintegrated bodies effect, but secondarily to express disbelief at Nathan-Turner's claims that such a prestige film location would be achievable.

Reid was proved wrong. BA gave the project their approval, agreeing to waive what could easily have been a mammoth fee in return for some discreet "product placement" shots of British Airways signs and logos during filming. The provision of a Concorde was made possible by the fact that at least one aircraft in the fleet was always either undergoing regular maintenance or was on stand-by in the BA hangars at Heathrow.

The show's villain, Kalid, was descended from a long line of traditional genie images and wicked grand viziers. Far from the rotund image by which he would later become known, Grimwade's early script sleeve-notes spoke of, "...A tall Oriental figure with a dark, saturnine face."

The Plasmatons were conceived from the word ectoplasm; in

spiritualism the viscous, semi-luminous substance that can supposedly can exude from the body of a medium. True to their origins, the writer described their first appearance thus;-

> "A white shape is spinning in the air. It slowly descends. The substance splits up and forms into the Plasmatons. They are like life-sized dolls with poorly defined limbs and blank features... The Plasmatons surround Bilton and Scobie. The creatures coalesce into a writhing blob of white viscosity which engorges the two humans. The white Plasmaton mass moves away leaving the others as if nothing had happened. There is no sign of Bilton and Scobie..."

An Inca style pyramid, while ultimately more visually satisfying, was not quite what the writer had in mind when he conceived the Xeraphin tomb. Grimwade imagined Kalid's lair as a stone castle complete with medieval furniture and architectural trappings. At its heart was the sarcophagus of the Xeraphin. Here again Grimwade drew on classical references, suggesting the creatures should appear as perfectly formed humanoids, like the gods in Greek mythology.

SCRIPT EDITING:

BBC records show that Peter Grimwade delivered episodes one and two of his draft scripts on December 1st 1980. The remaining two were received a couple of days later on December 4th. The letter of acceptance was dated February 5th 1981, although it is not clear whether sign-off was given by Christopher Bidmead or by Antony Root.

A major re-write was requested in 1981 to include a role for Anthony Ainley as the Master. The three season contract he had signed a year ago gave the BBC first refusal on his services for up to two stories per season. He had not appeared since CASTROVALVA so John Nathan-Turner judged it was time to get a return on the corporation's investment. To try and disguise the revelation of his unmasking at the end of episode two, yet another anagram for Tony Ainley was foisted upon viewers and *Radio Times* readers alike; Leon Ny Taiy, although by the time the show came to be transmitted, most fans had cottoned on to these cryptic credits.

The brief cameo by Matthew Waterhouse as Adric in episode two was a late-in-the day change intended to mislead loyal viewers who might buy the *Radio Times* covering TIME-FLIGHT episodes one and two in advance of seeing the last episode of EARTHSHOCK. Although he was only given a couple of lines to say, it counted as a speaking role, therefore justifying Adric's appearance in the credit listings for the first two episodes.

Grimwade credits John Nathan-Turner with the notion of including Adric, although he later recalled the scene as one which, to his mind, failed to live up to its potential for generating shock and suspense;-

"Another example was when Nyssa and Tegan were being drawn to the centre of the Nucleus. They have hallucinations, which is the enemy fighting them or, if you like, trying to hold them back. It was John's idea to bring in Adric, which I thought was absolutely terrific - meaning the girls would have to admit this was a hallucination and kill him.

"The idea as a whole was of a quest, a progression; being forced on and on and being unable to turn back. It's almost like the Pilgrim's Progress. It's going towards a change of consciousness apart from anything else, and it was meant to be uplifting - a good spiritual power drawing these people to the centre of itself, as a result of which they could then take action to free the Doctor. It actually happened as a sort of wander through Studio Four..."

Some other changes involved the crews of the hijacked Concordes. In recognition for all their help and tutoring in pilot jargon, Grimwade named three of the characters in his teleplay after the BA pilots who had looked after him during his research, Irving, Rathbone and Tulley. Mindful of potential legal problems if characters in a fictitious drama are recognisable as "...actual persons either living or dead", the BBC insisted he change them. So Irving, Tulley and Rathbone became Stapley, Scobie and Urquhart.

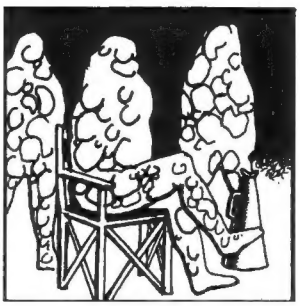
Work on the scripts continued right up to and even into recording of the episodes. Due to problems encountered shooting Block One, Grimwade was asked to pen three extra minutes worth of material for episode three which could be shot in the Block Two sets. His revisions were submitted on January 25th 1982 and incorporated into the camera scripts on January 28th, a scant few days ahead of the second studio. In virtually all cases this new material was additional padding to existing scenes. Stapley and Scobie's bungled attempts to understand and handle the TARDIS controls while the Master is absent from the ship is all new material, as are all the extended explanatory bits of dialogue at the excavation site and, later, during the early encounter scenes with the Xeraphin.

Eric Saward contributed the continuity-bound TARDIS scene right at the very beginning which harked back to events in Earthshock and FULL CIRCLE. Oddly, the Doctor's brief mention of Adric's

brother, Varsh, was cut down from a loger speech which originally went;-

> "His life wasn't wasted. He died, like his brother, trying to save others. Did he ever tell you about Varsh? It was on Alzarius when we were in E-Space. Varsh died very bravely and saved a lot of other people's lives."

The very last scene of Time-Flight, Tegan getting left behind at Heathrow as she watches the TARDIS depart without her, was not a re-write. At no point during the making of this show was there any hint that Janet Fielding would not be continuing her role as Tegan into the next season. The shots of her wandering around the airport at which he had so long hoped to arrive, and then getting left behind by the Doctor and Nyssa, were all pre-scripted precisely with the aim of generating an artificial cliff-hanger to the end of the season. Viewers might be left in suspense, but the Production Office staff were under no illusions that Tegan would not be back for 1983.



DIRECTOR AND TEAM:

Ideally Peter Grimwade would have preferred to direct his own first screenplay for television, but BBC procedures were geared to avoid such a scenario, and anyway he was far too involved with the pressing task of getting Earthshock ready to air in March 1982.

Unusually, Ron Jones was offered the Director's chair by Nathan-Tuner while he was still heavily committed to the production of Black Orchid. So, in effect, Jones was, for a time, nominally holding down two assignments simultaneously. In more recent years Nathan-Turner has insisted he offered him Time-Flight as a reward for doing what he felt was a tremendous job with Black Orchid, but it is equally likely Jones' track record, working on such action/adventure shows as **Bergerac** and **Secret Army** had a greater bearing on his appointment.

Black Orchid had come in on a tight production budget, managing the look of an opulent BBC period drama despite budget shortfalls and highly inclement weather. With money in even shorter supply for Time-Flight it was hoped Jones' skills, especially in the area of using film on location, would be equally successful turning lead into gold.

The appointment of Richard McManan-Smith to head the set design team in a story loaded with exteriors that would have to be realised in the studio was a happy co-incidence. His last **Doctor Who** had been City of Death, which had also required a prehistoric landscape to be built at TV Centre. A few years older and wiser since then, he insisted on total supervisory control over the look of the settings to avoid the pitfalls of having to copy another designer's work. On City of Death his magma-scarred exteriors had to match in colour and texture the miniature landscape created earlier by Ian Scoones at Bray.

McManan-Smith's other **Doctor Who** had been The Armageddon Factor in 1979. Ironically its citadel interiors, gloomy underground passages, plus a central chamber framing an elaborate piece of centre-stage machinery likewise provided a platform of experience upon which to build structures for Time-Flight.

The line-up of experienced names was quite noticeable on this show. In fact in one respect it was almost like a reunion party from The Keeper of Traken. Making her fifth appearance as Costume Designer for a **Doctor Who** was Amy Roberts whose sombre, restrained and yet rich deep pastel coloured costumes had provided the contrast to June Hudson's more flamboyant creations throughout Tom Baker's final season. Before Full Circle, State of Decay and The Keeper of Traken, she had worked on Image of the Fendahl, another story of conjuration and magic.

Time-Flight's storyline highlighted a number of key areas where Make-up had the potential to shine. To meet this challenge Nathan-Turner managed to secure the services of his most favoured Make-up Designer, Dorka Nieradzik, whose skills in prosthetics had already won her recognition and acclaim for The Leisure Hive, Logopolis and Four to Doomsday. This would be her last **Doctor Who** for a time. As with the Costume Department there was an eager queue in Make-up to work on a programme which many of the Designers saw as an opportunity to exercise their creativity.

Another veteran of the series was Peter Logan, handling responsibility for Visual Effects. Having already done one Peter Davison story, Kinda, he was a seasoned campaigner used to the budget deprivations so often linked with the series. Previously he had tackled The Keeper of Traken, The Sun Makers and his own personal favourite, Destiny of the Daleks.

A further class-mate from The Keeper of Traken was Roger Limb, for whom Time-Flight would be his fourth credit as composer of incidental music; a list which also included Four to Doomsday and Black Orchid. The final 'veteran' was Dave Chapman, yet again in the chair overseeing Electronic Effects. For him Time-Flight was the fifth **Doctor Who** he had done in succession. With the single exception of The Visitation (which had been undertaken by Dave Jervis) all the Peter Davison stories to date bore his imprint, as had before then Logopolis and that passport to acceptance on this serial, The Keeper of Traken.

With money in short supply, the coffers for a high profile guest cast were somewhat low. Anthony Ainley's fee had to be afforded which left just enough for one further lead actor. Chosen for the part of Darlington University's sceptical boffin, Professor Hayter, was sixty-one year old actor Nigel Stock.

Stock had become a household name during the late Sixties/early Seventies for his starring role in the Colin Morris-devised soap opera, **The Doctors** which ran almost continuously for three years between 1969 and 1971, along the way giving the British top twenty record chart one of its more unusual hits when the theme tune was released successfully as a single.

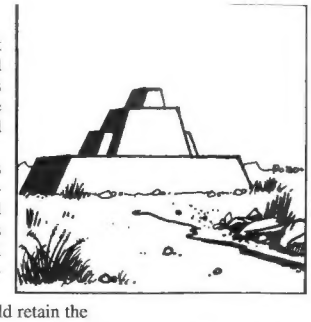
Way before then Stock had carved for himself a steady career as a stage, screen and television performer. He made his stage debut in 1931 but it was in films where he came to prominence. Never a billboard actor, his forte was playing character roles and he enlivened more than 80 British movies between 1937 and his death in 1986, including *Goodbye Mr. Chips* (1939), *Brighton Rock* (1947), *The Dam Busters* (1955), *Battle of the River Plate* (1956), *The Great Escape* (1963), *The Lion in Winter* (1968) and *Cromwell* (1970).

Throughout many points in his career Stock found himself playing in adaptations of Sherlock Holmes novels. On television his portly frame ensured he was inevitably cast as Dr. Watson, appearing first with Douglas Wilmer as Holmes in 1965 and then, in colour, opposite Peter Cushing's interpretation in 1968. In 1985 he had a brief role in the American financed *Young Sherlock Holmes* plus an appearance that same year in a TV movie, **The Many Faces of Sherlock Holmes**.

The only other prominent guest artist recruited for Time-Flight was Richard Easton. Primarily a supporting actor, Easton had made a minor name for himself in the Seventies as one of the feuding Hammond brothers in Gerard Glaister's popular Sunday evening series **The Brothers**, which also launched the career of a young actor named Colin Baker... However, Michael Cashman, playing Andrew Bilton, would later play Colin in **EastEnders** before becoming a prominent gay-rights campaigner.

SET DESIGN:

With no involvement whatsoever in the planned location filming, Richard McManan-Smith was able to devote his entire energies to the sets needed for the two recording blocks. The studio allocated to both was TC8, one of the larger sound stages at TV Centre.



Almost the entire available space for Block One was given over to the heath; a forty-foot deep, gauze cyclorama bordered conglomeration of potted heathers and ferns, *Jabalite* rocks and cloths covered with Fuller's Earth. As the season's remaining film budget had all been pre-assigned to the Heathrow shoot, every remaining exterior location had to be done as an interior set.

A prime requirement was that the heath set should retain the

correct perspectives and depths of field under three different recording conditions. As a live-action set the stage had to feature a foreground out-cropping of rocks over which artists could clamber. Later, fronted by a glass painting, the same stage needed to appear in long-shot to emphasise the barren nature of this land. Under these conditions the rocks had to appear more like a large promontory, bleeding away into the distance. Most challenging of all, when the model pyramid was blended into the rear of the stage to form a complete miniature set, the rocks had to resemble the mountains bordering the valley.

"I had to produce a drawing that showed exactly what the cameras would see" recalled McManan-Smith in a 1982 interview for *Doctor Who Monthly*. "It was a very time-consuming projection from the plan into an elevation and then into a perspective drawing - all drawn with straight lines. It wasn't just a quick sketch, much more a full technical drawing so that in the end you could get a precise visualisation of what the camera will see when it's at a particular height and at its chosen lens angle. Different angles give different perspectives. Then, armed with that drawing you can go into the studio and say 'Right, that is where the camera has got to be and that is what it will see of my set if that set is so big'."

Without the luxury of separate model filming facilities, the heath set had to double as a model stage for the crashed Xeraphin space ship, and as the clearing where the two Concordes have managed to land. The Concorde planes were large-scale miniatures of the type found often in travel agent's windows. One model was deliberately slightly larger than the other to give a greater impression of distance between the two airliners when placed side by side.

The live action representation of Concorde on the heath was done as a slightly scaled down version of the plane's distinctive nose wheel. Specially engineered in fibre-glass, aluminium and other lightweight materials, the entire wheel and landing gear unit was constructed by the Bill King Trading Post, a freelance prop-making company who, for a short period during the latter Troughton era, had been engaged as **Doctor Who**s resident Visual Effects consultants. Metal-work was their speciality and whenever it was not in use, the wheel prop was suspended out-of-sight from a pulley looped around the studio's lighting rig.

Since it occupied more than half the studio space available in TC8, the cameras were limited in their movements to a straight strip of floor running the full length of the front of the heath on one side and the remaining Block One sets on the other. These were all the BA and BAA sets; the airport controller's office at Heathrow plus adjoining corridor, the air traffic control radar room and a representation of the Concorde cargo bay, supposedly big enough to house the police box TARDIS tipped on its side. The radar screen attended by Horton was not a working prop. BBC Graphics supplied film of a radar sweep screen complete with positional mnemonics for Victor Foxtrot and Alpha Charley. This footage, scaled down and masked to fit the display area was dubbed on in post production.

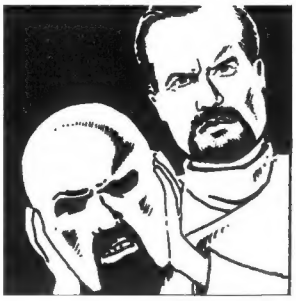
Block Two featured only one large set, Kalid's quarters. Literally an Aladdin's cave, the distinctive look of this chamber was achieved by plating the wall flats, the dias and some of the 'furnishings' with textured sheets of plastic coated with an expensive theatrical glitter paint which made the surfaces sparkle when lit by overhead spotlights. The centre-piece was another tailor-made prop; a three and a half foot high plinth with a removable side access panel revealing a rack of circuitry inside, and topped by a large, perspex globe lightly sprayed with traces of paint.

The globe was connected to the plinth by a quadripedal arrangement of tubes. These tubes not only concealed the power cable for internally fitted lamps, they could also be connected to an out-of-vision smoke generator for the many scenes of Kalid using the globe to spy on his targets.

Further applications of glitter paint and textured wall flats continued the Aladdin's cave theme throughout the rest of the pyramid sets - the ubiquitous corridors, the excavation site (which was part rock wall cave interior, part Xeraphin architecture and part tomb exterior) and the tomb's inside chamber with its large sarcophagus tank. The tomb set was directly adjacent to the excavation area set; removing the outer wall panel on the tomb did reveal the sarcophagus room beyond.

The TARDIS interior set was erected in one corner of the studio and next to it was a green draped CSO area needed for some of the effects scenes. Another part of the studio was draped with heavy black curtaining. This zone was for the two Xeraphin actors to play their roles. Individually lit by spotlights, the images of the actors would be superimposed over shots of the sarcophagus as needed.

COSTUME:



Amy Roberts had something of an easy ride with TIME-FLIGHT in that most of the while she was wardrobe supervising rather than costume creating. The extras were all dressed in their everyday clothes, the airline uniforms and cabin wear were all hired from British Airways, Professor Hayter's tweed suit was the result of a shopping trip, and the regular artists, even Adric and the Master, all had their own stock costumes.

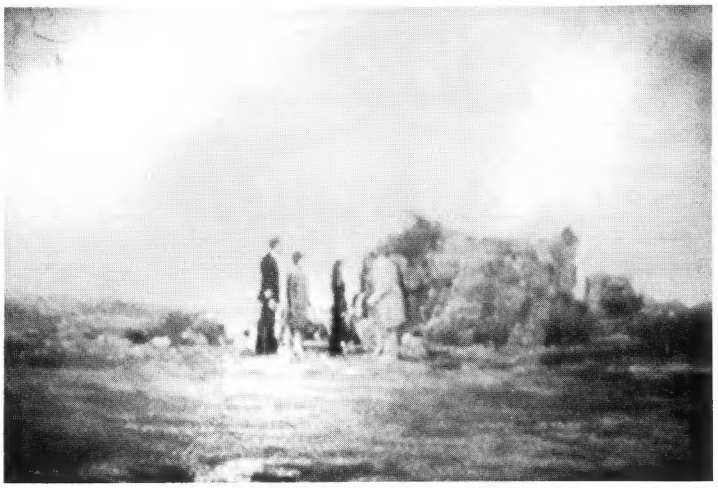
The big challenge was Kalid, and John Nathan-Turner's abiding wish that they should find an effective way of disguising Anthony Ainley so that no-one would guess his true identity. The result was a multi-part costume with lots of padding that was very hot to wear under the glare of studio lights. The basis was a mauve under-jacket fashioned using foam lining material. This was worn over Ainley's own vest and was heavily padded with quilting to bulk out the actor's frame. Over this he wore the bottom-half of a long 'cham-song' skirt tailored in green satin and oriental patterned curtain fabric, plus a thin satin jacket with long wide sleeves studded with Chinese lace and mock jewels. Surmounting it all was a heavily lined, even wider-sleeved gown coat, similarly designed using curtain material and even more decorated with oriental accessory items. Slippers and a large amulet, worn around the neck, completed the picture.

Expanding, quick-set polyurethane foam plastic was the substance used to make the five Plasmaton costumes. These were constructed in two parts. The bottom half was a pair of trousers liberally but unevenly coated with thick dollops of the plastic solution. As the solution dried it foamed up into mis-shapen lumps. By applying this process in layers the mis-shapen look of the creatures was built up. The top half was a tubular mail sack also coated and built up with foam plastic. The end product was sprayed matt grey and had numerous holes cut into it so that the artists could see out and breathe satisfactorily. Wearing a Plasmaton outfit was an uncomfortable experience as the costume had no sleeves, only a small slit at the front in case of emergencies - like tripping over! The actors were therefore forced to walk around with their arms pinned to their sides during takes.

Shiny grey satin was the fabric of the figure-hugging cat suits worn by the Xeraphin artists. Another cat suit, this time in CSO green, was run up for Richard Gregory in his first and only on-screen credit for **Doctor Who**, playing the puppeteer of The Beast. Way back in the planning stages it was agreed Costumes would make The Beast. Initially the two-headed dragon monster mentioned in the script was going to be a full-sized costume worn by one or more actors. But as its appearance on-screen was only brief this idea was judged cost unjustifiable. Instead The Beast became a large glove puppet; the twin necks being the arms of the actor playing the creature, his hands operating the snapping jaws on its heads.

As with a lot of special costume requirements this season, the job of making the Beast was farmed out to the freelance prop company *Imagineering*. The dragon creature was moulded and cast using soft foam rubber. Richard Gregory was allowed to perform as the puppeteer, swathed head to foot in green CSO material, as a special dispensation by John Nathan-Turner who offered him the 'part' by way of thanks and recognition for Gregory's uncredited work designing the new Cybermen.

Costumes' last responsibility was cleaning up and refurbishing, where necessary, the two old monster costumes encountered by Sarah Sutton and Janet Fielding as they venture through the passages of Kalid's temple. The choice of aliens was limited as they had to be



foes recognisable to Nyssa and Tegan. Additionally, they had to be creatures not requiring any complex make-up work beforehand. Hence Tegan's nemesis was the Terileptil leader from THE VISITATION and Nyssa's was the Melkur from, as with so much else in this serial, THE KEEPER OF TRAKEN.

MAKE-UP:

"I made all the pieces having taken a cast of him (Anthony Ainley) and then modelled all the pieces on the cast of the actor's face. You have to remember that whatever you build on top, it must fit underneath, onto the actor's face. With the nose, for instance, underneath it must hug the contours of Anthony Ainley's own nose even though on the outside it is this grotesque shape".

So said Make-up Designer Dorka Nieradzik in a 1982 interview with Jeremy Bentham for *Marvel Comics*, recalling some of the steps she undertook turning Ainley into the conjuror Kalid. This was her second full head mask assignment for **Doctor Who**, the first being the frog Urbankans for FOUR TO DOOMSDAY. But whereas Stratford Johns' make-up had been thin enough to just about make him recognisable, with Kalid the mandate was to disguise Ainley completely - which meant thicker yet smoother prosthetic appliances. This entailed using materials yielding a three part mask soft enough to be fully flexible when fitted together, while at the same time firm enough to be sculpted up into a completely new face on the outside.

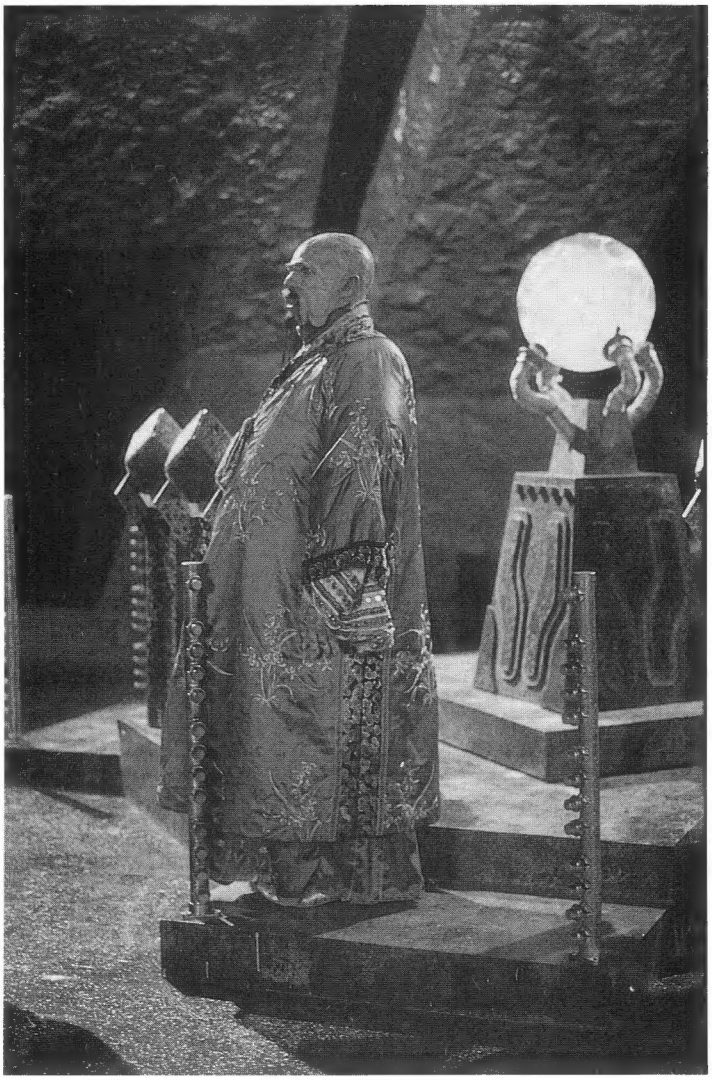
"You have to know about all the newest plastics on the market," she affirmed. "And to an extent you have to know the kind of work being done by other departments - Costumes and Visual Effects - because we all run into each other and work together".

This was especially true with Kalid as Dorka Nieradzik had to know in advance how high and how wide the collar on Any Roberts' undershirt would be to ensure the skullcap and neck/jaw sections of the mask went down far enough that none of the actor's neckline would be visible. With Peter Logan she had to agree how he planned to tackle the 'disintegrating face' effect at the end of part two so she could plan her part accordingly.

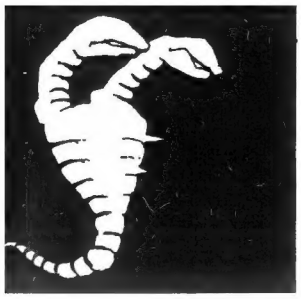
In the event Make-up created two masks for Anthony Ainley; the three-piece construction he wore for his one day in Block Two as Kalid, and a second, simpler pull-on mask which was more distorted on the outside, through which thin plastic tubes ran, feeding back to the "goo" pump Effects would use to shoot green slime through it on cue.

Kalid's fangs were specially made dental appliances, cast to fit over Ainley's own teeth. These were commissioned from a dental surgeon due to the strict laws governing licenses to produce false teeth.

Aside from the 'standard issue' Master make-up needed for Block Two, the other main project on TIME-FLIGHT was the Xeraphin heads. Again these were three-piece masks, but this time fashioned in a harder, shinier plastic to give these aliens more of a streamlined look. A skull cap fitted up and over most of the actors' heads, concealing the hair and ears completely. The main mask was more of a foam plastic face plate which attached to the artists' faces and secured against the skullcap. The third and final piece was a bridge section which rested above the mouth and secured at the side to the main face mask.



when some of the sludge ran up his nose, effectively bringing the shot to a premature end. The sequence was not remounted as the costume had become badly stained and the mask damaged. Skilful editing was needed in post-production to salvage what little footage was useable.



VISUAL EFFECTS:

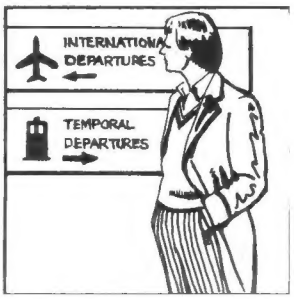
A whole arsenal of Visual Effects equipment was wheeled out of Western Avenue and into TC8 for TIME-FLIGHT; dry ice machines, smoke generators, stock cadavers, a stirrup pump and one of those fire fighting devices, so beloved of Effects Designers in the late Sixties, capable of producing large quantities of soapy bubbles when switched on.

Peter Logan's team was heavily involved in the design and construction of the crystal ball plinth as it was their job to pump smoke into the globe prior to every scene where Kalid uses it to conjure images of other places. Scenes shot this way had to be recorded quickly. Once Effects had filled the globe with smoke and disconnected their feed pipe, Ron Jones had only a minute or two in which to record shots before the smoke dissipated.

Kalid's globe was pressed into service again for shots of the Plasmatons forming out of this air. This time the globe was used on its own, set into the CSO area, with the smoke feeder pipe wrapped in CSO green cloth. A thicker mixture of smoke was pumped in on cue, the confines of the globe causing it to swirl in tight loops. Careful lighting and ever so slight soft focusing by the cameraman shooting the image from vertically above ensured the outlines of the globe were not visible by the time the picture was viewed in the gallery.

The riskiest Effects scene of all on TIME-FLIGHT was the sequence of Kalid's body breaking up in part two. As mentioned above, the method planned was to pump green 'goo' through an array of thin tubes connected to a stirrup pump. The goo would erupt from the other ends of the tubes, emerging from points in the mask, running down the face to give the impression of Kalid's head dissolving. When executed, however, the intended thin trickles of goo came out instead as a torrent thanks to some over zealous pumping by the Effects assistants. Anthony Ainley began choking

LOCATION FILMING:



Heathrow's exceptionally tight security put back the start time for filming on each of the days BBC cameras were allowed into the airport to shoot location footage for TIME-FLIGHT. All vehicles had to be cleared through the staff entrances, everyone was issued with a pass and a BAA security team was always on hand to monitor activities and assist with setting up whenever required.

Three days had been allocated for the shoot; one day for interiors in the upstairs departure lounge and along the main concourse at Terminal Three, one day for exteriors up on the top floor of the car park and one day outside the Concorde maintenance hangar to shoot scenes in and around the aeroplane.

Fortunately for the scenic crew on hand, the only prop that needed setting up was the police box. This had to be ferried in and erected in a sealed off gallery for Day One, at the top of the car park for Day Two and then, more trickily, assembled on its side and tilted onto the prongs of a fork-lift truck for Day Three. This was no simple operation as the police box prop had not been designed to lie on its side. Strengthening panels and battens had to be nailed into the inside to hold the various sections of the box together.

The first two days of filming, Wednesday 6th and Thursday 7th January 1982, went ahead satisfactorily, the only hitches being the occasional need to reshoot if passengers passing-by stopped and were noticed gawping into the camera. Cameraman Peter Chapman employed a 16mm camera throughout, using it hand-held for some of the scenes of Tegan strolling around the airport.

Problems started when flakes of snow began falling in the icy temperatures of Thursday evening. The snow falls got heavier Thursday night and by morning more than six inches lay on the ground in and around London. The wind too had got up overnight, bringing virtual blizzard conditions to the capital throughout Friday as snow continued to fall.

Predictably this led to a great many operational difficulties at Heathrow Airport with flights cancelled, runways needing clearing; in short, crisis management was in full swing. John Nathan-Turner and Ron Jones were phoned early Friday morning by the Heathrow authorities and advised their last day of shooting would have to be deferred until Monday at the earliest.

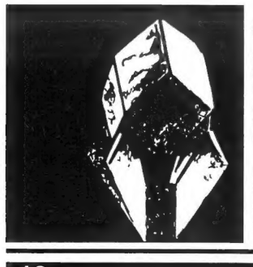
This was not too great a hold up, although it would mean cancelling a day of rehearsals on the Monday. From Ron Jones' perspective this option was preferable to any attempt to film in blizzard conditions. There had been no snow on the Thursday so continuity with exterior scenes would have been difficult to maintain. The only other major overhead as far as the Producer was concerned was phoning around all the news services Friday morning to defer the Press call he had issued for Concorde Day.

By Monday skies had cleared to leave a bright blue morning. There was still a lot of snow on the ground, but by applying a filter to the lens and, where possible, shooting from a low angle looking upwards Peter Chapman reckoned to be able to keep views featuring snow to a bare, and hopefully un-noticeable, minimum.

The first activity of the morning was hosting the postponed Press call. Temperatures were bitingly cold so all the artists either stayed indoors or kept under thick coats except for those periods when they had to appear in front of cameras. Speaking to the assembly of reporters and photographers, John Nathan-Turner made much mileage out of telling how the girls were all wearing thermal underwear in between takes.

Due to the very tight spaces aboard Concorde, filming had to be done hand held as there was no room for a tripod.

Twelve minutes, 22 seconds of specially filmed footage made it to the finished programme. Additionally the BBC struck a contractual arrangement to transfer eleven minutes of a BA promotional film about Concorde, called simply Speedbird, onto tape so the Time-Flight team could have the option of using clips from it if required.



STUDIO RECORDING:

Christmas had given the regular cast and production office staff almost a two week break over the 1981 festive period. The main bulk of design, construction and rehearsals did not get properly under way until January 4th as far as TIME-FLIGHT, which only got its name changed from *Xeraphin* later that month, was concerned.

Cast get-togethers and read throughs began on Saturday 8th January, although they were interrupted the following Monday to allow location filming to continue. The provision of film cut down the number of studio days to five, the split being two days for Block One, three for Block Two.

Block One should have started at 14:00 Tuesday 19th January, but for a reason not apparently documented in BBC records there was a serious problem which delayed the start of proceedings until went into the evening. Day One should have seen most of the Heath scenes recorded, but by the time ten o'clock closedown came around less than 90 shots were in the can and the programme was seriously behind schedule. The extras playing passengers, who were only booked to appear on Day One, all had to be re-engaged to appear the following day, where they would be needed for such scenes as carrying the TARDIS away and emerging from the Master's TARDIS.

Ron Jones opted to use split screen plus rollback and mix for some of the shots of the passenger multitude emerging from the Master's TARDIS. The hollow space inside the ionic column (a prop retained since LOGOPOLIS) would not accommodate more than three thin actors at maximum.

Where effects had to interact with the cast, e.g: the Doctor in close-up bordered by Plasmaton bubbles, or Nyssa with a masked off shape of Plasmaton bubbles surrounding her, these were done real time in the studio. Where effects could be added 'on top' of the live action picture in post production, as with the appearance of swirling clouds heralding the arrival of Plasmaton energy, the effects work was scheduled later.

Heath scenes minus the temple were continued when recording recommenced on Day Two, including model shots of the Concordes and the crashed spaceship. In the gap while the scenic crew were melding the temple model into the landscape for all the forced perspective shots, Jones hastily convened the few scenes set in Concorde's hold. That saved some time, but not enough.

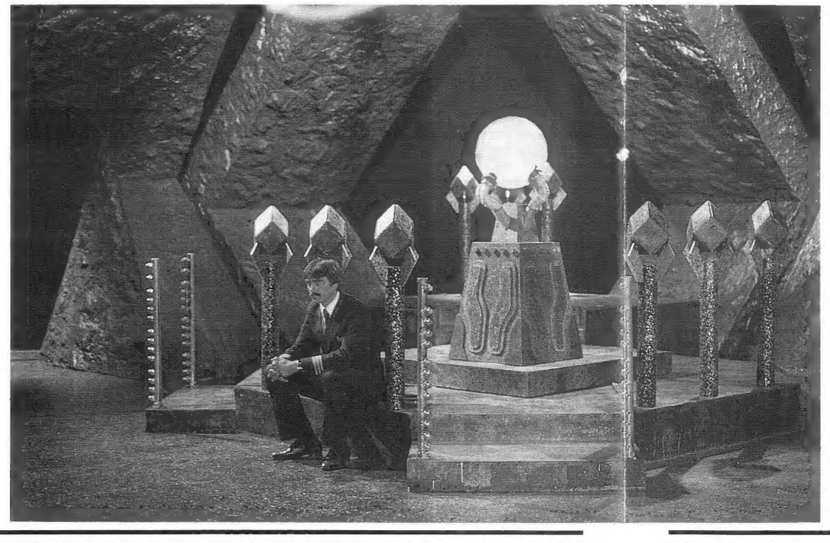
Five model shots had to be completed before lighting above the heath set could be switched off. These were CSO shots of the heath and/or the pyramid with Ron Jones' specially shot film of Concorde taking off, or even distance shots of the M4, inlaid to the picture.

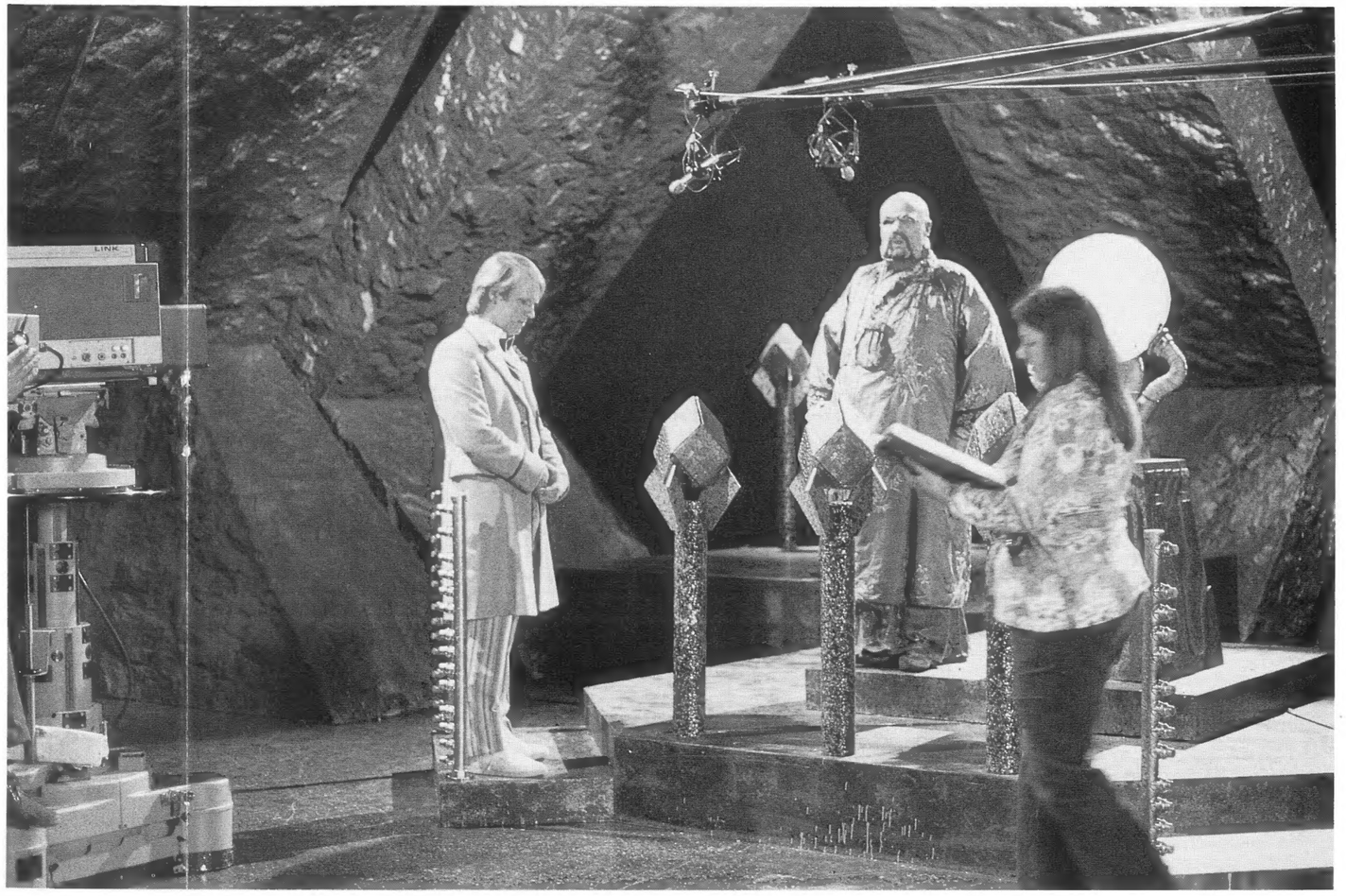
The problem with these composite shots was that they mixed steady frame recorded images of, say, the pyramid, with film which has run through the cogs of a camera and is hence prone to minute juddering which immediately becomes noticeable when mixed with a solid video image. In certain cases, Ron Jones had anticipated this complication and planned two possible versions of a scene. For the Block Two recorded CSO scene of the time travellers and Stapley's crew denying the existence of the Heathrow images they can see after leaving the plane, Ron Jones recorded the action once with a caption slide of the tarmac as background, and once with film he had shot at Heathrow as background. Once in the editing suite it was obvious the former looked less false than the latter.

The heath scenes were all completed in Day Two, but hardly had the focus of attention switched to the airport controller's office than ten o'clock struck and the studio went dark.

Appraising the situation next day, Jones and McManan-Smith told Nathan-Turner there was no way they could squeeze the office sets into the second studio. There just was not room. The dilemma was eventually sorted out by the Producer securing an extra half day in a studio to remount the office sets. The day booked was Sunday 24th January. All scenes were enacted, not just the missing ones, presumably to ensure total continuity of lighting, costumes and make-up. Finishing these scenes ahead of schedule, the remaining time was used recording Plasmaton smoke effects. These shots were easy to do as they only required some CSO cloths, the perspex globe and a smoke machine.

Rehearsals recommenced the next day and continued throughout the week, preparing for the second studio booked to begin at 14:00 Monday 1st February. Traditionally the first day kicked off





with all the scenes set inside the TARDIS, including much of the padding material Peter Grimwade had prepared in such a hurry; quite an achievement as he would still have been involved in post-production on EARTHSHOCK at the time.

Day two was split more or less into two halves. All the equally **Doctor Who** traditional corridor scenes were done in the morning/early afternoon session, which gave Matthew Waterhouse a last opportunity to wear his Adric costume - complete with badge. Chris Bradshaw and Graham Cole earned support fees for their brief roles as, respectively, the Terileptil and the Melkur (referred to as Traken in the script).

Concluding these scenes, the action switched to the excavation area and all the shots located here. Cast numbers were swelled by all the extras booked to play passengers and Plasmatons. They had not been needed throughout the first day.

The third and final day of shooting required an early start for Anthony Ainley as this was the morning he was due in the make-up chair for his lengthy transformation into Kalid. Technically this was the most demanding day of all. Solo shots of the crystal ball abounded as timings and positioning were worked out for inlaying all the previously recorded scenes Kalid can see within the swirls of dry ice. The actual inlaying would be done during post-production but the timing and camera angles were critical. These cutaway shots were all done in advance of the scene in which they would appear being recorded.

All the Kalid scenes were done first, concluding with his messy 'death', before Ainley disappeared back into Make-up for a transformation to his Master alter-ego. This gave time to shoot some more of the model work. Trickiest of these were views of the Concorde aircraft vanishing into thin air. The BA supplied **Speedbird** film was fine for providing empty sky footage or impressive visions of the aircraft in flight, but it could not accomplish the disappearances. For these effects the largest of the aeroplane models was suspended and lit above the CSO stage. The shot was then inlaid over **Speedbird** film of empty sky, with rollback and mix accomplishing the rest. For once, the difference in steadiness between film and video footage aided the finished effect as it gave the impression of the shot being filmed from another plane travelling alongside.

The very last scenes rostered were those inside the tomb, which were recorded in tandem with cameras covering the black drape area where Anithon and Zarak were due to make the most of their one day in the studio. Not only was this a busy day for Make-up, Dave Chapman was kept busy masking off the Xeraphin shots and adding an oscilloscope generated pattern to the image of Zarak's emergence.

Recording should have finished well to time at ten o'clock, after which John Nathan-Turner had booked a basement suite for the end-of-season party. But at some point previous one of the VT technicians had spotted a problem with the TARDIS footage recorded on the Monday. According to the memo there had been "...an incorrect setting of the stock TARDIS set". Lights above the TARDIS interior were switched back on and a number of scenes re-recorded. In total 37 minutes of overtime had to be paid for as production concluded more than half an hour late. Then the end-of-term party began, following which, according to rumour, Matthew Waterhouse again got very ill.

POST-PRODUCTION:

The reels of master video-tape were copy transferred into working prints over a four hour session on Friday 5th February in preparation for the Gallery Only day booked for the following Monday. An eleven hour day was spent by Ron Jones and Dave Chapman in studio TC6, applying the many electronic effects called for in the script.

Quantel was the major player; its zoom in and zoom out facilities being harnessed for all the sequences of plasmaton energy growing out of thin air, or vanishing down into a tiny dot. A colour synthesizer flipped the colour of the smoke from white to gun-metal grey to

Continued on page 16

ANITHON turned to his brothers on the Communion and made the gesture of resignation. They nodded and made the gesture of forgiveness, tinged with anger, coloured with defeat.

Actually, no physical movement occurred; the Communion of Xeraphas only met as beings of pure thought, consciousnesses which mingled and cojoined on the astral plain. But the thought was there.

'We have expected this for centuries, my brothers,' Anithon intoned. 'Our world has stood between the opposing forces of the Vardons and the Kosnax for too long; it was inevitable that they would eventually break through the barriers that we erected around our constellation.' He remembered the day that the psionic defence grid had been set up, when the entire population of Xeraphas had agreed to devote a small portion of each of their minds to the spherical shell that enshrounded their insignificant planet.

Except that it wasn't insignificant to the Vardons or the Kosnax. Below the surface, Xeraphas was rich in a crystalline mineral that the threatening empires called jethryk; apparently, it was a vital component in the stardrives that both races used to commute about their empires. To the Xeraphin, this meant nothing; they had achieved psychic maturity aeons ago, and had visited millions of planets through the power of their minds alone, fostering intelligence wherever they found it. But the Vardons and the Kosnax were bitter, belligerent peoples; the invitation to join the Xeraphin in their journey of celestial growth was rejected. Violently.

Decades later, tentative expeditions had arrived from both worlds. On the surface, they had been peaceful missions of friendship and cultural exchange. But the Xeraphin weren't surface people. They saw the avarice and greed that festered inside their souls and banished both races from their world and their star system.

As soon as the delegations had left the Xeraphas system, the Xeraphin had built their defence, a psionic field that would repel any would-be conquerors. And so things had remained for five hundred years.

But the Vardons had learnt, and spies from the Kosnax had learnt too. Psionic barriers could be broken with the correct technology, and their annexation of the planet Zanak had delivered that technology, in the form of the emergent telepaths, the Mentiads. With enslaved Mentiads on both sides, the barrier was dissolving; in a matter of weeks, both warfleets would be bearing down on the planet.

'Then we have two choices,' stated Zarak, second of the Communion. 'We stay on Xeraphas and die, or we bring all of our people into the Communion and leave.'

'After the Oolatrii, we swore that we would never permit our world to be violated again,' added Hiliyth, Seventh of the Communion. The Oolatrii had almost succeeded in breaking the Xeraphin with their shapechanging shock troops, until those very troops were turned against the invaders.

Yaduur, the Sixth, agreed. 'We must leave this world. The Global Communion will take less than a week; then we can project our lifeforce across the stars to a safer haven. If we can find one,' he added.

It was time for Anithon to play his trump card, a shard of truth which he had kept hidden in case his brothers had discovered it and found reasons to dismiss it. There just wasn't time to procrastinate. 'I know of a world, my brothers. It lies millions of light years away, but the combined might of the Xeraphin lifeforce will transport us there in seconds.'

'The name of this world?' asked Zarak.

'The planet will one day be called Earth,' Anithon announced. 'A bright and shining world which will eventually become the most important force in the galaxy.'

'You have looked into the future?' hissed Hiliyth, horrified.

Anithon understood why; the vaunted powers of the Xeraphin could access the entire universe, past, present and future. But the latter was forbidden under the terms of their non-aggression pact with the Time Lords. 'I have broken the pact for our own survival, my brothers. And I have located our new home. We will arrive there over a hundred million years before the second dominant species on that world reaches maturity -'

'And what of the first dominant species?' interrupted Clith, Fifth of the Communion.

'Their destiny lies elsewhere, far in the future.' Anithon slammed his mind on the table. 'Are we to leave or not?'

'What of the construct which lies in the Northern ruins?' asked Yaduur. 'It lies pinioned and insensate...'

Anithon knew of the creature. 'The mathematical construct is disabled and of no possible use to us, the Vardons, or the Kosnax.' But he had also seen the contruct's own destiny, and saw how it was woven into the tapestry of time. As a direct consequence of the Xerphin relocation to Earth, the construct would be released from its eternal coma and play an important role in the affairs of the Cosmos.

'The time grows short, my brothers,' Anithon urged. 'Are we agreed?'

Ekelitheth, the Fourth: 'But the expenditure of psychic energy will leave us helpless. We will never be able to return here.'

Anithon shook his head. Mentally. 'That has been taken care of. The Web of Time will look after us, my brothers. Now we must decide.'

The gestalt Communion of Xeraphas gave psychic confirmation. And, seconds later, the tendrils of its single mind reached out across the surface of the planet, adding new minds to the Communion at a geometrically increasing rate.

Within hours, one of the greatest feats of psionic engineering was complete. Every single Xeraphin had surrendered their individuality to a whole that was infinitely greater than the sum of parts.

And then the newly-born creature of thought summoned every last dreg of its considerable powers, tearing a hole in the space-time continuum and punching through to the other side of the galaxy. To an insignificant star system with a couple of life-bearing planets.

While the Vardons and the Kosnax waged a fearsome - and ultimately suicidal - war over the skies of an abandoned Xeraphas, the pyschic spore of its people settled into a regenerative trance on a cold and lifeless plain, staying awake only long enough to telepathically coerce a near-army of the primitive reptile people into building a citadel to house the spore.

As Anithon prepared to surrender himself to the dreamless state, his mind reached out into the Time Vortex and located the One. The One who would eventually arrive and set off a chain of events which would lead the Xeraphin back to their home planet. The One who called himself the Master, but would call himself Kalid in the service of the Xeraphin.

Their deliverance.

Craig Hinton

Heading for a Crash

Diane McGinn tries to explain her soft-spot for TIME-FLIGHT — and finds it more difficult than she expected.

I'VE NEVER BEEN able to understand TIME-FLIGHT's bad reputation. It's hardly the greatest of stories, and comes at the end of two seasons of almost continual excellence, but it's not that bad. It can perhaps be said that there are two types of disappointing story: worthy but dull, and naff but fun. The former (of which FOUR TO DOOMSDAY is prime example) may be more 'worthwhile', but the latter is more enjoyable. TIME-FLIGHT undoubtedly belongs in the latter category.

Even to someone who'd worked out the significance of Anthony Ainley's two stories a season contract (and had this guess confirmed by the next week's *Radio Times*), the Master's return made a pleasant end to episode two. The heath is obviously studio three, but since when did that matter? And the last episode was enlivened by the knowledge that Tegan was leaving, a doubly empty threat to current audiences, but one which held a certain edge in view of recent events.

Unfortunately, this affection for the story falls apart as soon I attempt to analyse it and pinpoint what I like. This is somewhat awkward for me, as the brief for an **IN•VISION** review is to concentrate on the wheat, not the chaff, finding a story's good points. But TIME-FLIGHT's good points depend on goodwill and suspension of disbelief, and this soon gives way as detailed scrutiny reveals the contradictions in a plot which leaves much unsaid, expecting the viewer to think through reasons in implied by the background.

The prime example of this comes with the Master's disguise. Grimwade's novelisation explains that Kalid is more than this — the plasmaton body surrounding the Master acts as a syphon for the powers of the Xeraphin, establishing an initial power flow he can exploit in other ways, while their influence on him creates the 'prosthetic personality' which causes him to play magician even when no-one else is around. Yet none of this is stated, and once the same attention to detail is applied elsewhere... the problems start.

The Xeraphin intend to disintegrate Nyssa so they can materialise a 'plasmaton' which can communicate with the Doctor, but this seems unnecessary for two reasons — firstly, they're already speaking through her mouth, and secondly, if the Doctor's second episode explanation is accurate, the plasmatons are formed from the random particles of protein which are found naturally in the atmosphere in any case (90% of dust is human skin, you know!). So what's so different about the air in the Sanctum? How did the Doctor and co descend illusory steps from Concorde's hatch (Quickly, and with a bump, I presume)? The passengers have to go home by Concorde so the TARDIS is free to deal with the Master, the Doctor tells Nyssa — yet they deal with him merely by reaching Heathrow first, so they could have taken the passengers, or even the whole aircraft back in the TARDIS after all. Why aren't the corpses Nyssa sees there once the Heathrow illusion is broken? Why did the Master try to reach the Sanctum through brute force when he could spirit away the nucleus through the induction loop he'd already established to tap the Xeraphin's power? Why did he materialise his ship round Victor Foxtrot when he didn't know that the Doctor had any use for it? Why didn't he just break into the TARDIS — he's done it before. And so on, and so on and so on.

The problem is that TIME-FLIGHT is two separate stories cobbled together, and none too well at that. One is based on the under-developed concept of a single organism containing the personality of an entire race, constantly at war with itself. The other concentrates on a vanished Concorde. The latter plot takes up most of episode one and then disappears, only to resurface around the time the Master steps into his TARDIS and out of the story with a nonchalance which suggests he too thought he'd be back for the climax within a couple of scenes. The former provides no real explanation for the creation of the Time Corridor in the first place, and breaks one of the cardinal rules of drama: nothing central shall occur without significance.

The vanished aircraft is a Concorde purely for effect: no use is made of that aircraft's unique characteristics. To have made the destructive capabilities of its sonic boom crucial to the story's resolution might have been a little tacky, but some effort could have been made to distinguish its high-cost passengers from those aboard the average charter flight. Victor Foxtrot would have been carrying MPs, rock stars, managing directors and tycoons, people of influence and importance, and this could have been the basis for the plot — applying twenty-twenty hindsight to a story transmitted the following year, the Master could have been planning to replace them (one-by-one of course) with an army of Kamelions so he could take control of Earth...

Hold on. I'm just off to read the 1982 Doctor Who Annual. I think they did that story. Something about aircraft disappearing into the Bermuda Triangle, and Tegan's best friend being an android double. Things are in a bad way when the annual's doing better than the series.

The other plot suffers from the attempt to include the Master. That he wants a race who hold the "knowledge of the universe" and powers to match merely as a replacement for his TARDIS' burnt-out battery is a little disappointing to say the least. Similarly, the masquerade as Kalid is confusing, however valid the explanation, and it seems likely that the Xeraphin's divided nature would have been much clearer had he been the personification of their conflict Grimwade originally intended.

All this might have been worthwhile had better use been made of the Master — but his part in the story is almost over at the start of part three. Following an effective confrontation scene between Ainley and Davison (which nicely underlines the Doctor's respect for his enemy's ruthlessness — while content to call Kalid's bluff, the Doctor surrenders the TARDIS key without hesitation once the Master issues the same threat towards Hayter, Stapley and the others) he's left to wander the next episode and a half, chuckling merrily away as he steals components, kidnaps passengers and... stands around menacingly. Admittedly, Ainley does the latter rather well, providing enough of a brooding presence for you not to ask why the half dozen TARDIS and Concorde crew, not to mention untold passengers, don't just knock him on the back of the head as the Brigadier and co would have done (and frequently did). There's also a nice scene as he plays with Stapley and Bilton, trapping them in the crippled TARDIS when he could have killed them (would the TCE work within the TARDIS's state of temporal grace, I wonder?). But it's all a far cry from the up-front nastiness Chris Bidmead had decreed would be the new Master's trademark after noting Delgado's 'small-time' villainy.

The other regulars are similarly ill-served, with the possible exception of the Doctor. As in the later MAWDRYN UNDEAD, Peter Grimwade finds little use for the female companions in his debut story. Tegan gets a few sparky one-liners in the first episode, but then slips into the background, following on Nyssa's coat-tails throughout episode two before standing around for most of part three. Only once the Concorde plot restarts does she gets to play stewardess, playing the role of the suspiciously absent Angela Clifford. Somehow Janet Fielding pulls it off, making Tegan appear upfront and bolshy even while she's standing around, but it's difficult to think of a story which backgrounds her more. Ironic that.

In the first episode Nyssa gets some interesting moments, turning a withering glance on the Doctor which appears to discomfort him far more than Tegan's blazing ire. But beyond this she's reduced to two characteristics: telepathic technocrat. As the former she provides a medium for the Xeraphin in a plot-line which is never satisfactorily developed (in *The Unfolding Text* Tulloch and Alvarado quoted this as a reference back to

her archetypal predecessor Susan's role in THE SENSORITES, failing to note that in both cases the connection fades out after a couple of episodes) and which emphasises the sterilely alien aspects of the character Sarah Sutton was least suited to play. As the latter, she suffers from Polymath Syndrome. Arts-orientated writers frequently assume that an expertise in one area of technology qualifies a scientist in all others. Here Nyssa reveals an astonishing knowledge of temporal theory and TARDIS engineering, spouting technobabble left right and centre to smooth over the cracks in the plot, yet when they encounter the Xeraphin nucleus, a bio-engineered construct well within her speciality, she's content to stand back and explain the Doctor's deductions to the others.

Professor Hayter is stuck by the same disease, making an amazingly accurate guess as to how a TARDIS might be bigger inside than out before he's even ventured through the door (in a line which, like several others, would never be delivered in anything resembling real life). On the other hand, his new-found tolerance for extreme possibilities deserts him once the Vardon-Kosnax war is mentioned, and he becomes the blinkered academic of episode two so the Doctor can squeeze in a pun about the Xeraphin being far from green. Nigel Stock does his best, but it's difficult to hold together so inconsistent a character, particularly one who appears out of nowhere before literally vanishing into thin air.

The characters who come off best are those least defined by the script, and most open to the efforts of the cast: Concorde's clean-cut aircrew. Andrew Bilton's crush on Tegan is now faintly amusing in view of Michael Cashman's later prominence as a stalwart Gay-rights campaigner, but it works in context, as does the rapport between Nyssa and engineer Roger Bilton. Best of all is Captain Stapley, the most likeable of the Davison era's many contenders for the Brigadier's mantle as the straight-forward and (here ironically) down-to-Earth Englishman who develops a rapid respect for the Doctor's handling of bizarre events and reveals a surprisingly flexible mind. Richard Easton invests a number of scenes with unexpected extra layers, failing only when Stapley cuts the Doctor down to size in episode one (the Doctor himself having been uncharacteristically pompous before so as to make this possible).

I've avoided commenting on the production until now. It's really not that bad. The CSO long shots of the heath are really rather convincing, if too infrequent to make an impression, and a mid-shot equivalent could have made the studio set that bit less claustrophobic and that bit more convincing. As it is, it's fake, but no worse than those seen in a dozen other stories, from MEGLOS to PLANET OF THE DALEKS and parts of GENESIS OF THE DALEKS. TIME-FLIGHT is the season's budget victim, and does the best it can, pulling off a number of tricky sequences.

Concorde's take-off from primeval Heathrow, backed by incidental music which demonstrates why Roger Limb ought to do themes instead of stings, is a perfect example of effects which 'do the job', despite the obvious join and that anachronistic bird, while the shot of the aircraft overflying the Citadel is really rather superb.

It's often been said that TIME-FLIGHT suffered because its ideas were bigger than the budget. That's simply not the case. Seven years later, there was a story which had a much larger budget with a massive provision for location filming — and a similarly bitty script, which failed to integrate its set-pieces and subplots into a satisfying hole. Like TIME-FLIGHT, BATTLEFIELD had its enjoyable moments, but the result was equally unsatisfying, and once again people said the problems was ideas beyond the budget. Money changes nothing.

Unless the problems with its script could be solved, TIME-FLIGHT would have gained little from glossy production — and if they had been, it could have got by on its tight budget. The real pity is that an audience attracted by the shock and drama of Adric's death came to sample **Doctor Who** — and got this for their pains. You're only ever as good as your next episode.

I•V

What the Fanzines Said...

"The opening sequences promised a good yarn, but sadly things quickly took a downward course. The mentions of UNIT and co in 1981 brought up the good old problem of continuity, and while the plot of TIME-FLIGHT was fair its general production was rather shoddy. In comparison with the excellent sets and costumes in earlier stories was grotty and it showed.

While I find Anthony Ainley an excellent character actor and a charming person there is something lacking in the 'new' Master. The scripts don't allow for him to be as ruthless as he used to be.

My general views on the story were that it lacked a strong storyline and glossy production. The only scene which really impressed me was the final one — though wouldn't it have been nice to have maintained uncertainty about the cliff-hanger right through to next season?"

Richard Walter, Tardis 7/2

"The early scenes at Heathrow were some of the best Earth scenes since the early Pertwees. Ron Jones' unpretentious, almost documentary style of direction evoked the realistic feel of the later Troughtons and Pertwees. As usual the cast were excellent, with Richard Easton evoking impressions of the much-missed Lethbridge-Stewart, while Anthony Ainley put in a particularly fine performance as Kalid — though why the disguise was necessary I fail to understand.

However, despite the excellent beginnings I was left feeling disappointed. Not only was TIME-FLIGHT set in two completely different times, it was made in two completely different styles of production. The modern day Earth scenes were entirely convincing, whilst the prehistoric scenes looked rather false.

In addition, the Xeraphin seemed like something out of **Star Trek**, and the gestalt of good and evil was an interesting concept not enough was made of it. What TIME-FLIGHT lacked was coherency. Despite its undoubted good points, I found it to be a close relative of the cheap run-arounds into which Terry Nation's Dalek stories degenerated. Such stories are interesting to watch, but of no lasting value."

Simon M Lydiard, Skaro 2/5

"The whole thing started off in the best Pertwee tradition, but episodes two and three contained more padding tan Kalid's stomach, though episode four more than made up for this by whizzing along so fast that Tegan was even left behind. It ended in a way which seems to be becoming traditional: a complex, difficult to explain ending over so quickly that explanations are lost in a swirling fog of plot devices and technical gibberish.

What the story lost in script, the set designers more than made up for with the marvellous settings in the citadel. TIME-FLIGHT contained a lot of good visuals, though visual effects were surprisingly poor. The acting on the whole was good, from Richard Easton through Nigel Stock to Anthony Ainley, now settled into the Master's shoes."

Definitive Gaze 2

"Peter Grimwade, old fellow, your place is behind the camera, not the typewriter. TIME-FLIGHT was a complete mess not only in script but in design and production.

It began rather promisingly in the TARDIS, and continued in the same vein as the mentions of UNIT had us sitting on the edge of our seats. All was going well until Concorde was sucked through a time-warp into a one of the smaller stages of the BBC. The heath sets were claustrophobically small and unimpressive. Things degenerated form there-on with the pathetic Kalid, while the Plasmatons made THE THREE DOCTORS blobmen seem impressive.

The idea of the Xeraphin would have been impressive had they been presented properly — but they weren't, due to the script. The physical presentation itself wasn't bad for a story with such a constrained budget. But the story was often forced to use shocking device for no good reason — the rotting corpses, and the illusions."

Cloister Bell 3

"TIME-FLIGHT made DESTINY OF THE DALEKS almost credible, How did the Doctor and co descent from the plane, the stairs being part of the Heathrow illusion? Why did the Master not break into the TARDIS, having done so in THE CLAWS OF AXOS? Why did he materialise round the second Concorde? Why did the Master negotiate for the parts he needed instead of killing the Doctor? Why didn't the Time Contour dissolve once 'Kalid' lost the Xeraphin power?

TIME-FLIGHT is all the worse because a perfectly good story-line was thrown away to allow for it — how impressive to have seen the peace conference mentioned in EARTHSHOCK, perhaps with the Master involved, working for the Cybermen.

The Master... Ainley was once again presented with a rubbishy plot, but did all he could with some nice dialogue. If he's ever given a worthy script, his Master will be exceptionally good.

While modelwork, sets and props were quite atrocious, the guest characters were nicely portrayed. It's a pity that interesting people like Hayter, Bilton, Scobie and Stapley were wasted in such an awful scenario. TIME-FLIGHT was abominable."

Stephen Collins, Zerinza 27

"TIME-FLIGHT failed for hundreds of reasons."

Robert Franks, The Inferno

"There was something of the British Airways commercial to TIME-FLIGHT; fortunately Captain Stapley delivered the line declaring Concorde to be "the finest aircraft in the world with some feeling", so the aircraft lover rather than the ad-man stood out. However the loan of the plane place restrictions on the plot which Peter Grimwade proved himself unequal to coping with. The aircraft received far more coverage than it warranted while important parts of the story were forced to hover on the viewers' periphery: the Master's plan proved too simplistic, and the Xeraphin strand had to be compressed into a solid block of dialogue from Anithon.

One of the reasons for my dissatisfaction with this season has been the concentration on technology and action. TIME-FLIGHT did nothing to improve this dearth of good character stories, but did the same as THE VISITATION in introducing a first rate single character and using him as a fourth companion. Captain Stapley, though lacking the endearing eccentricity of Mace, brought his scenes alive with a personality which goes beneath the level of direct statement. Look at the final scene where all the effect depends on the understated fact that he knows the TARDIS is going to vanish and so can afford to pretend to be sending up Sheard. Subtlety of this sort is a thing infinitely to be prized in **Doctor Who**.

Sadly, none of the other supporting characters were fleshed out. Professor Hayter could have been the programme's Thomas Noonan — an arrogant and obnoxious academic — but he disappeared in a puff of crazy foam before any use could be made of him. The regulars though were depicted with an appropriateness which far excels Eric Saward's hit-and-miss approach. Episode one in particular revealed the Doctor and Tegan at their best, with Tegan's comment that the TARDIS would be at home among 'the wonders of Victorian science' reasserting the programme's debt to HG Wells and Jules Verne.

Well-executed lines and sequences prevailed throughout TIME-FLIGHT, but its individual moments were far more precious than the overall plot.

Martin Wiggins, Shada 11

maintain continuity with the Plasmaton costumes worn by the actors. Frame store and manipulation were also pressed into service, especially as Kalid summons The Beast into corporeal form.

As well as obvious uses of the colour synthesizer, such as adding a red and orange solarisation wash to the area around the sarcophagus as Nyssa's consciousness is possessed, Chapman used it to subtler effect too; enhancing tonal distinctions between the light and dark elements in the Xeraphin masks and costumes.

Overlay edits of pictures into Kalid's globe took up a sizeable part of the day. Electronic masking and a soft edged generator blurred the rims of the circular images matted into the globe's circumference.

The other big consumers of time were all the CSO shots involving Concordes, ionic columns and police boxes, all of which had be shown flying or hovering above equally effects bound landscapes or caption slides.

Editing into the four episodes, cyphering and dubbing took place over the rapidly passing next few weeks before transmission. According to some accounts given by John Nathan-Turner, the last episode was only completed with all its music and special sound cues just two days before broadcast date. If this was the case, then Season 19 only finally wrapped production on February 28th 1982.

MUSIC:

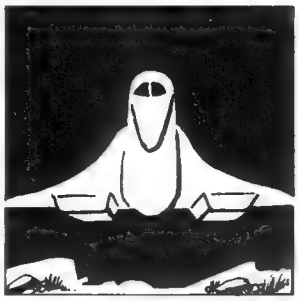
The Radiophonic Workshop incidental music composer available for TIME-FLIGHT was, as mentioned, a card carrying member of the KEEPER OF TRAKEN Reunion Club. Mindful of his heritage, Roger Limb even reworked a few bars of his score for TRAKEN into the scene where Nyssa and Tegan are confronted by an apparition of the Melkur. Probably for copyright reasons he did not reprise any of Paddy Kingsland's material from THE VISITATION.

Including stings on the cliff-hanger reprises, Limb composed just over 33 minutes of incidental music for TIME-FLIGHT, the longest passages being those accompanying the two Concorde take-offs. As with BLACK ORCHID, the story he had completed just a few months earlier, Limb found himself left to his own devices by Ron Jones and, just as before, he generated his score using a single keyboard synthesizer.

Not a great lover of themes, he approached TIME-FLIGHT as he had done with a lot of BLACK ORCHID; tuneful polyphonic base rhythms topped by single, monophonic-sounding notes underscoring the action on screen.

Of all the serials he would score for **Doctor Who**, TIME-FLIGHT is the one Limb would recall with least relish. Keen not to see a rehash of the quarrels between Director and Composer which had dogged EARTHSHOCK, John Nathan-Turner kept a closer eye on the music dubs for TIME-FLIGHT; dropping loaded suggestions for change if he felt the emphasis on a certain scene was lacking.

SPECIAL SOUND:



Dick Mills delved into the Radiophonic Workshop's rich archive of past glories for several of the atmosphere tracks dubbed into this story. The 'tinny' chiselling noise of the passengers pulling away the slates covering the sarcophagus had originally been a 'mining activity' track, and had featured before in several **Doctor Who** productions, for example, THE MONSTER OF PELADON. The low, moaning 'wind' background accompanying Nyssa and Tegan in their journey through the corridors of the pyramid was also from stock.

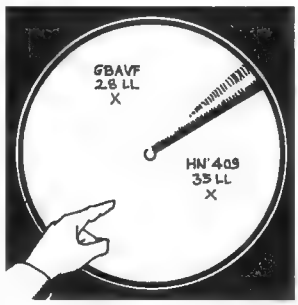
Playing his part in the bid to disguise Anthony Ainley's presence in the story, Mills processed the actor's through a Vocoder; removing bass sounds and raising the treble qualities to make them more oriental.

Kalid's was not the only redubbed voice. Walk-on artist Andre Winterton was brought into the studios at Maida Vale on March 2nd to augment some of the pronouncements Nyssa makes while under the influence of the Xeraphin. Winterton also supplied the Plasmaton murmurings the Doctor detects on the cusp of his hearing when he is first engulfed by the viscous matter field.

Another post-production track was the voice of Judith Byfield which was replayed with itself over and over until sufficient echo and reverberation was present to make it sound like an airport tannoy system. The announcement of the departure of an Air Australia flight at the end of part four was not recorded live at Heathrow.

Nor were any of the aircraft engine sounds. To avoid jumps in the soundtrack as various shots of the aeroplane were spliced together, almost all the in-flight and take-off noise was harvested from the Grams Library.

CUTS:



Very little was chopped from the four camera scripts on their route to completion as edited together episodes. If anything, Peter Grimwade's hasty compiling of some additional padding material was necessary to flesh out the middle episodes to optimum length. Part four came in at a text book length of 24' 30" seconds, while part two under-ran somewhat at 23' 58".

The only ones requiring any pruning were the opening and third episodes, an oddity considering all the extra material penned for part three. Even here though, the snips were very small.

As mentioned in the **SCRIPT EDITING** chapter, the Doctor's extended speech about Varsh was chopped from part one. So too was a short passage of dialogue from the heated discussions between Horton and Sheard in the Control Centre office. Right after Horton has said, "...the transponder signal just faded from the screen" he should have continued;-

HORTON: We've established there was no radar malfunction.
SHEARD: Thank you Horton. (TO THE OTHERS) Of course we're still in touch with Search and Rescue. But it so happens there is no NATO exercise in this area. Naval Intelligence assures us that far from crashing no aircraft broke cloud cover.

The final cut is to the very end of that same scene. Passing round a telex Sheard explains to Andrews, "That was UNIT. We are obliged to brief this Doctor on the disappearance of Victor Foxtrot". He should then have gone on to say;-

SHEARD: Jim, I've had these Ministry jokers up to here.
ANDREWS: I suppose so long as Concorde is missing we've got to put up with them.

Episode three's near perfect timing of 24' 29" was achieved by the pruning of three passages. Firstly, a whole scene was deleted in between Stapley stating his intention to sabotage the TARDIS, and the Doctor and Hayter peering into the sarcophagus. This featured Angela Clifford outside the sanctum suddenly becoming aware that the hypnotic power is re-asserting itself once more. Her fellow passengers quickly become re-zombified but she is determined to struggle. This short scene amounted to one whole page of script.

Another Angela solo scene was cut immediately after a short scene of Scobie creeping into Kalid's chamber looking for the Doctor. Here Angela is stumbling through the temple's corridors looking lost, confused and still groggy from the power of the Xeraphin. The camera tracks her progress as she edges along the passageway.

The final cut of all was a model shot of the TARDIS materialising above the pyramid's summit.

Continued on page 18

Ariel Fly the Flag...

£30m-a-day 'prop' for Dr Who filming

by KEITH CLARKE

Location expenses for one day's filming: £30m.

That's what it should have cost the Dr Who team when they spent a day at Heathrow last week, filming on Concorde.

But it didn't cost a penny because British Airways let the BBC have a Concorde — worth a cool £30m a day — for a day's filming.

It took a year to make arrangements for the filming.

"Obviously we couldn't have done it without the co-operation of the British Airports Authority and British Airways," said producer John Nathan Turner.

It is thought to be the first time that fiction cameras have been allowed at Heathrow. The episodes — four of them to be seen from March 22 — deal with the disappearance of a Concorde.

The Dr Who team had a bit of luck with the filming, as John Nathan Turner explained:

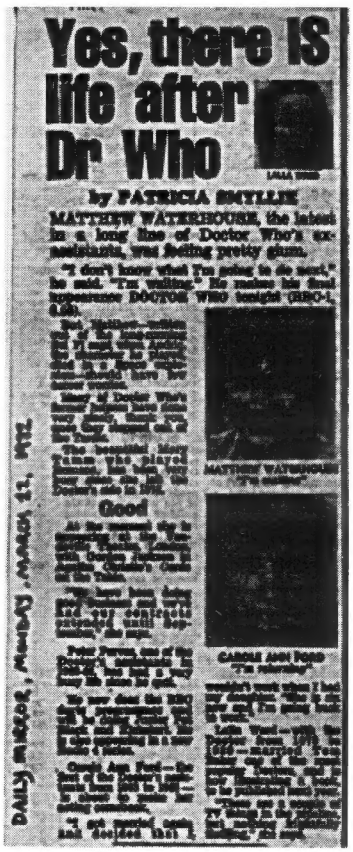
"The day we were due to film, one of the two Concordes at the airport developed trouble, so British Airways had to use the one they'd put aside for us," he said.

"That meant filming three days later instead. On the day we filmed there was just a bit of snow on the ground which we can accommodate in the script, but on the day we were to have filmed there were raging blizzards, which would have wrecked it for us."

So despite the weather everything went according to plan. "Our only problem was keeping our long-legged actresses warm," said John.

"They got themselves togged up in thermal pants between takes, then took them off again ready for filming."

Dr Who (Peter Davison) with Sarah Sutton (right) as Nyssa and Janet Fielding, who plays Tegan.



Yes, there IS life after Dr Who

by PATRICIA SMYLLIE

MATTHEW WATERHOUSE, the latest in a long line of Doctor Who's assistants, was feeling pretty glum.

"I don't know what I'm going to do next," he said. "I'm waiting." He makes his final appearance DOCTOR WHO tonight (BBC-1, 6.45).

Good

Daily Mirror, Monday, March 22, 1982

BRITISH AIRWAYS' Seventies slogan, "We'll take more care of you", never rang so true as on January 20th 1982, when the presence of Concorde brought **Doctor Who** onto the front cover of the BBC's staff journal, *Ariel*. Many times in the past articles about the series had appeared in its pages, but this was the first time a **Doctor Who** story had been judged worthy of cover status.

It was a notable achievement, made possible by **Doctor Who** becoming the only drama series up to then given permission to film aboard the supersonic airliner. Documentaries and news teams had managed it, but never a drama crew.

The Press Call announced for January 11th was staged fully with the intention of blazing this coup to the nation's newspapers. Sadly, only *Ariel* chose to give the story any coverage. It made lead item, but only employees of the BBC and their families got to read about it. Of the national dailies, only *The Mirror* and *The Times* opted to run a TIME-FLIGHT feature, and even then the former did not touch on the Concorde angle. It ran on Monday March 22nd, the date of episode one's broadcast, a rehash of the old **Doctor Who** chestnut about the fate of past companions after they have left the series.

The slant was that, technically speaking, Matthew Waterhouse was making his final appearance in this week's episodes of TIME-FLIGHT, but it was a culpable excuse to publish some photographs of Carole Ann Ford and Lalla Ward as well.

Marvel Comics was allowed 'carte blanche' to cover both studio recording blocks, enabling them to publish a wealth of interviews and photographs on the making of this show throughout the summer months of 1982. The earliest article, an interview with Set Designer Richard McManan-Smith, appeared in the March released issue, number 63, in time to coincide with the actual broadcasts.

On the merchandise front, only one product, aside from the standard novelisation, came into the shops that summer with a tenuous connection to the serial. The *TARDIS Tent* was a tubular framed, PVC plastic covered miniature Wendy House, aimed at the four-year-old and upwards market. Hardly a bit hit with fans, its box photograph nonetheless showed three young children; a blond boy dressed in a small version of the Doctor's cricketing garb, and two curly haired girls dressed in representations of Nyssa's Traken outfit and Tegan's Air Australia uniform. The only one missing? Adric. The only story with those costumes and no Adric? TIME-FLIGHT...

The public too was loyal to TIME-FLIGHT. The opening episode soared up to a figure of 10.1 million viewers. While this was the same total as for CASTROVALVA part one and THE VISITATION part four, its big accomplishment was position number 26 in the BBC1 chart, the highest any **Doctor Who** episode had managed since part two of THE CREATURE FROM THE PIT in 1979.

Thereafter the figures did a yo-yo during the remaining three instalments. Episode two plummeted to just 8.5 million viewers at position 48, episode three recovered to position 46 with a 9.1 million audience, while the very last episode chalked up the poorest figure of the whole season; just 8.3 million viewers and position 64 in the chart. This continued a trend noticed with EARTHSHOCK whereby episodes one and three on a Monday fared better than episodes two and four on Tuesdays. Did that many people tune in to see the film *Beat the Devil* on BBC2 that last night of all??? (As a point of trivia, both Nigel Stock and Richard Willis — Adric's brother Varsh — made appearances in the northern soap **Flesh and Blood** an hour after TIMEFLIGHT ended.)

Judging from average viewing figures alone, TIME-FLIGHT fared better than BLACK ORCHID and KINDA. It held onto fifth place with its nine million average, narrowly beaten by FOUR TO DOOMSDAY. EARTHSHOCK finished third, THE VISITATION second, but top prize unquestionably went to Peter Davison's opener, CASTROVALVA, which so narrowly missed the ten million average benchmark with its grand total of 9.93 million viewers per episode.

Demographically the experiment of shifting **Doctor Who** away from Saturdays to multiple weekday slots was a success. Figures had improved dramatically overall, but then again the series had no real competition this year. The die was cast at two episodes per week for 1983 although the two weekdays selected for transmission would be open to negotiation. But by then there would be new players in the arena, and new enemies at the top.

ITV (LWT region) TUESDAY 30th MARCH 1982

MURPHYS MOB	MR. & MRS	NEWS	THAMESH NEWS	ELP	CROSS ROAD	NATURE WATCH	CORONATION ST.	DEAD ERNEST (com)	WORLD IN ACTION	HILL STREET BLUES	NEWS AT TEN	film THE OSCAR
5:00	5:30	6:00	6:30	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00

BBC 1

NEWS	BREAK IN THE SUN	NEWS	NATION-WIDE	DR. WHO Fli ep.4	A QUE-STION OF SPORT	TAXI	FLESH & BLOOD (series)	NEWS	PLAY FOR TODAY EVE SETS THE BALLS OF CORRUPTION ROLLING	EVERY-MAN
5:00	5:30	6:00	6:30	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00

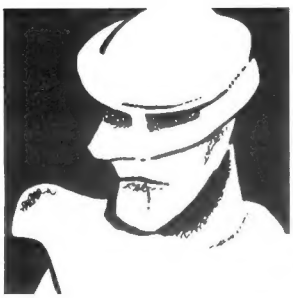
BBC 2

THE BALBY STREET KIDS	A&A URDEY L-H	THE WALTONS	NEWS	film BEAT THE DEVIL	RUSSELL HARTY	POT BLACK '82 semi final	FIELDS OF PLAY (doc)	NEWS	IGHT

TRANSMISSION:

Episodes three and four of TIME-FLIGHT went out in a very historic week for BBC1. On Saturday 27th March the very last **Noel Edmonds Swap Shop** was broadcast. After nearly six years on air in one guise or another the programme, which had featured many a **Doctor Who** guest or phone in, and made a celebrity out of Effects Designer, Mat Irvine, hung up its store shutters to make way for a newer programme aimed at a younger, less middle class audience.

In contrast to its predecessor, Season 19 ended without any fanfare from the corporation. A perfunctory announcement during the closing credits advised there would be a another season of **Doctor Who** in the new year which, as at March 30th, was a lengthy nine months in the offing.



TRIVIA:

Peter Grimwade took up his option to write the Target novelisation, which appeared in hardback form January 1983, sporting a photographic cover of the Doctor standing in front of Concorde - the same photograph as had appeared on the cover of *Doctor Who Monthly*, issue 68. The paperback edition followed in April 1983. It was the second story of Season 19 to be novelised, and placed 4th in both the DWAS and Marvel season surveys. In the DWB30 survey it placed at 150, bottom of the season.

Speedbird Concorde 192 was aircraft Gulf Victor Foxtrot, on a morning flight New York, and disappeared while descending from 37,000 to 26,000 feet. The rescue aircraft is Gulf Alpha Charlie.

With no further edits the serial was packaged in episode form for Australasia, and as a 90-minute TV movie for the USA. The first showing of TIME-FLIGHT in the States was 1983 as part of the second big package of stories sold to Time-Life Distributors in the run-up to the show's twentieth anniversary.

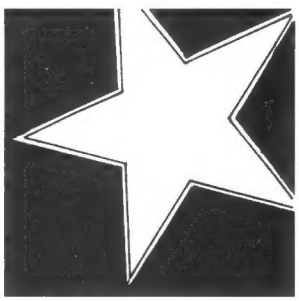
To date TIME-FLIGHT has not been repeated on terrestrial television in this country and is yet to make its appearance on video.

Imagineering made the TCE compressed Action Man sized mannikins of the dead Xeraphin.

Although it was to be some years before he finally worked on **Doctor Who**, copies of the TIME-FLIGHT scripts were sent to Andrew Morgan on July 23rd 1981 for his consideration...

Former **Doctor Who** AFM Val McCrimmon popped up again in another walk-on role, this time as one of the passengers in the concourse at Heathrow.

CONTINUITY:



The crew of the freighter (and presumably Scott and his troopers) were returned to their own time between EARTHSHOCK and TIME-FLIGHT. This story takes place on a day when the England Cricket team are doing badly (not unusual) ends a 14 serial sequence in whicheach story (aside from STATE OF DECAY and WARRIORS' GATE) continues more or less directly from its predecessor — whatever the MISSING ADVENTURES guidelines might suggest!!

TARDIS systems and components mentioned include the Co-Ordinate Override (an anti-collision device), the Time Lapse Compressor (which prevents the crew ageing to death during time travel?), the Temporal Limiter, and a power source,the dynamorphic generator. It appears the Doctor could go back & rescue Adric, but dare not.

At this point in time UNIT appears to be under some form of British Government supervision; while connected to department C-19 under the jurisdiction of Sir John Sudbury it remains a separate section.

"I thought you were going with the Doctor."
"So did I."

TIME-FLIGHT

Series 19, Story 7
Serial 122, Code 6C
Episodes 580-583

Cast:

The Doctor [1-4] Peter Davison
Nyssa [1-4] Sarah Sutton
Tegan [1-4] Janet Fielding
Horton [1,4] Peter Dahlsen[1]
Sheard [1,4] Peter McDermott[1]
Captain Urquhart [1 John Flint [2]
Angela Clifford [1-3] Judith Byfield
Andrews [1 Peter Cellier
Captain Stapley [1-4] Richard Easton
First Officer Bilton [1-4] Michael Cashman
Flight Engineer Scobie [1-4] Keith Drinkel
Kalid [1-2] Leon Ny Taiy[1,3]
Professor Hayter [2-4] Nigel Stock[1]
Adric [2] Matthew Waterhouse[1]
The Master [2-4] Anthony Ainley[1]
Anithon [3] Hugh Hayes[1]
Zarak [3] André Winterton[1]
Tannoy Voice [4] Judith Byfield
Plasmaton Voice [2] André Winterton

[1] Studio Only
[2] Film Only
[3] Pseudonym for Anthony Ainley

Small & Non-speaking:

Air Steward (Dave Culshaw) [1,2[5],3,4[4w]][6,9] Barney Lawrence
Melkur (Traken) [2[w]][1,10] Graham Cole
Terileptil [2[w]][1,10] Chris Bradshaw
Flight Engineer [1,4[w]][2,6] Richard Bonehill
Security Man [1[w]][1,7] Tommy Winward
Supervisor [1[w]][1,7] Ken Sedd
Supervisor [1[w]][1,7] Douglas Stark
Passenger [1-4[e]][1,4,6,9] Clark Stephens
Passenger [1-2[e],3[w],4[e]][1,4,6,9] George Romanov
Passenger [1,4[e]][1,4,6] Tony Snell
Passenger [1,4[e]][1,4,6] Dan Long
Passenger [1[e],2[5w],3[w],4[e]][4,6,9] Hazel Cave
Passenger [1-4[e]][4,6,9] Leslie Adams
Passenger [1-2[e],3[w],4[e]][4,6,9] Richard Atherton
Passenger [1,4[e]][4,6] Beverley Jennings
Passenger [1[e],2[5e],3[e],4[e]][6,9] Jim Morris
Passenger [1[2e],1[1w],2[w],3[e],4[4w]][2,6,9] Leslie Weekes
Passenger [2[e],3[w],4[e]][1,4,9] Gary Dean
Passenger [1[e],2[5w],3[w],4[e]][4,6,9] Margaret Pilleau
Passenger [2[5],3,4[4e]][1,9] Tim*othy* Oldroyd
Passenger [1,4[4w]][1,6] Alison Mac*G*uire
Passenger [1,4[4w]][1,6] Jane Bough
Passenger [1-2[w]][1,6] Giles Melville
Passenger [1,4[4w]][1,6] Lionel Sansby
Puppeteer [2] Richard Gregory
Passenger? [2[5w]-3[w],4[4,9e]][1] Ann Higgins
Passenger? [2[5],3,4[w]][1,9] Sylvia Holmes
Heathrow Concourse [1[c]][2] Reg Woods
Heathrow Concourse [1[w]][2] Ridgewell Hawkes
Heathrow Concourse [1[w]][2] Jay Roberts
Heathrow Concourse [1[w]][2] Tommy Winward
Heathrow Concourse [1[w]][2] John Cannon
Heathrow Concourse [1[w]][2] Steve Ismay
Heathrow Concourse [1[w]][2] Simon Joseph
Heathrow Concourse [1[w]][2] Charles Milward
Heathrow Concourse [1[w]][2] Brychan Powell
Heathrow Concourse [1[w]][2] Jackie Noble
Heathrow Concourse [1[w]][2] Edward Fraser
Heathrow Concourse [1[w]][2] Ron Gregory
Heathrow Concourse [1[w]][2] James Muir
Heathrow Concourse [1[w]][2] Pat Gorman
Heathrow Concourse [1[w]][2] David Rogue
Heathrow Concourse [1[w]][2] Kevin O'Brian
Heathrow Concourse [1[w]][2] John Dair
Heathrow Concourse [1[w]][2] Jack Horton
Heathrow Concourse [1[w]][2] Liz D'Estere
Heathrow Concourse [4[w]][2] Derek Suthern
Heathrow Concourse [4[w]][2] Les Conrad
Heathrow Concourse [4[w]][2] Fred Reford
Heathrow Concourse [4[w]][2] Val McCrimmon
Plasmaton [1,4[4w]][1,8] Graham Jarvis
Plasmaton [1-2][1,8,9] Steve Fideli
Plasmaton [2][1,9] Mykel Mills
Plasmaton [1-2][1,8,9] Chris Holmes
Plasmaton[8] Kelly Garfield
Plasmaton[1,9] Nigel Tisdall
Plasmaton[9] Giles Melville
Plasmaton Martin Grant
Unknown [1-2[4w]][1] Paul Heasman

[4] Charged to episode 1
[5] Charged to episode 3
[6] Studio of 19th January
[7] Studio of 20th January
[8] Studios of 19th/20th January
[9] Studios of 2nd/3rd February
[10] Studio of 2nd February
[c] Extra
[w] Walk-On

Crew:

Title Music by Ron Grainer and the BBC Radiophonic Workshop
Realised by Peter Howell of the BBC Radiophonic Workshop
Incidental Music Roger Limb
Special Sound Dick Mills
Production Assistant Joan Elliott
Production Manager Liz Mace
Assistant Floor Manager Lynn Richards
Floor Assistant Charles Beeson
Studio Lighting Eric Wallis
Technical Manager 2 Peter Granger
Studio Sound Martin Ridout
Grams Operator Tony Revell
Electronic Effects Dave Chapman
Vision Mixer Nigel Finnis
Videotape Editor Rod Waldron
Crew 11
Senior Cameraman Alec Wheal
Film Cameraman Peter Chapman
Film Sound John Gatland
Film Editor Mike Houghton
Costume Designer Amy Roberts
Make-Up Artist Dorka Nieradzik
Assistants Wendy Freeman
Dressers Mervin Bezar, Robin Smith, Heather Williams
Visual Effects Designer Peter Logan
Title Sequence Sid Sutton
Property Buyer Alan Huxley
Show Working Supervisor
Scene Crew
Graphic Designer Ian Hewitt
Designer Richard McManan-Smith
Production Secretaries Jane Judge
Production Associate Angela Smith
Writer Peter Grimwade
Script Editor Eric Saward
Creator of Nyssa © Johnny Byrne
Producer John Nathan-Turner
Director Ron Jones

Programme Numbers:

Part 1: 50/LDL/D222T/72/X
Part 2: 50/LDL/D223N/72/X
Part 3: 50/LDL/D224H/72/X
Part 4: 50/LDL/D225B/72/X

Filming: 6th-7th, 11th January, 1982.

Rehearsal: 8th-18th January, 1982.

Recording: 19th-20th January 1982, TC8.
1st-3rd February, 1982, TC8.

Transmission:

Part 1: 22nd March 1982, 6.55pm BBC1 (24'56", 18. . -19. .)
Part 2: 23rd March 1982, 7.05pm BBC1 (23'58", 19. . -19. .)
Part 3: 29th March 1982, 6.55pm BBC1 (24'29", 18. . -19. .)
Part 4: 30th March 1982, 7.05pm BBC1 (24'30", 19. . -19. .)

Audience, Position:

Part 1: 10.1m, 26th .
Part 2: 8.5m, 48th .
Part 3: 9.1m, 46th .
Part 4: 8.3m, 64th .

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Books

CORNELL, Paul, TOPPING, Keith and DAY, Martin: *The **Doctor Who** Discontinuity Guide* (1995)
GRIMWADE, Peter: ***Doctor Who** - Mawdryn Undead* (1983)
GRIMWADE, Peter: ***Doctor Who** - Timeflight* (1983)
L'OFFICIER, Jean-Marc: ***Doctor Who** : The Terrestrial Index* (1991)
STANDRING, Lesley: ***Doctor Who:** The Illustrated A-Z* (1985)
*The **Doctor Who** Annual 1983*

Magazines

Arc of Infinity 3 (1984, Justin Richards notes that the Doctor leaves Tegan where she belongs)
Castrovalva 1 (1984, John Nathan-Turner remarks on clifhanger)
Doctor Who Bulletin 57 (1988, Eric Saward remarks on problems with script, and notes change of title)
Doctor Who Bulletin 79 (1990, Peter Grimwade comments on cliffhanger)
Doctor Who Monhtly 63 (1982, TIME-FLIGHT preview)
Doctor Who Monthly 65 (1982, Richard McManan-Smith interview)
Doctor Who Monthly 66 (1982, TIME-FLIGHT review)
Doctor Who Summer Special 1982 (1982, behind-the-scenes photos)
Doctor Who Monthly 68 (1982, Dorka Nieradzik interview)
Doctor Who Magazine 133 (1988, Peter Grimwade interviewed; describes story's origins and philosophy in detail)
Ephemeral 3 (1986, Janet Fielding mentions disliking story)
Frontios 5 (1990, Amanda Murray comments on aspects in common with THE THREE DOCTORS)
The Highlander 4 (1985, Andrew Thompson comments on origins)
Mandragora Helix (1984, Jon Heckford likes the humour in the characters of Bilton and Scobie; Gareth Lonnen suggest origin for the name Xeraphin in a Goan coin)
Matrix 33 (1991, Mark Jones suggests the Master's presence causes the evil side of the Xeraphin to surface)
Metamorph 12 (1993, 1993, John Sommers remarks that the need to be positive about British Airways makes the crew boringly straight-forward, and feels Stapley lacks the charisma the plot assumes him to have)
Muck and Devastation 5 (1989, Peter Grimwade comments)
Neutron Flow 1 (1984, Tegan's departure is criticised as unlikely; the story is viewed as a battle between good and evil in which the Doctor and Master are mere pawns of the Xeraphin)
Opera of Doom 1 (1985, Peter Grimwade interview, notes that story was to have been in season eighteen and comments on inclusion of the Master)
Paradise Lost 2 (1984, Paul Cornell suggests the Doctor leaves Tegan because he is embarrassed by his afection for her)
Pharos Project 4 (1984, Mark Benoy notes similarities to THE THREE DOCTORS)
Rassilon 2 (1984, Michael Stead applies quantum mechanics to the idea of going back in time to rescue Adric; notes that quantum mechanics contradict the Doctor's dismissal of 'To Be is to be perceived")
Rassilon 3 (1985, William Whyte develops this idea and puts forward an alternative argument which would allow the Doctor to save Adric)
Shada 11 (1982, Martin Wiggins calls TIME-FLIGHT a British Airways commercial; suggests that this distracts attention from the naturally-central elements, and that the story fails to gell. He praises little bits of the story, particularly in episode one)
Shada 17 (1984, Roger Limb comments that the story was very concerned with subjectivity)
Skaro 4/3&4 (1984, David Richardson thinks the opening scene false)
Spectrox 1 (1984, Nick Pegg thinks the story an oddball)
Star Begotten 2 (1987, Tim Munro thinks Grimwade uses technobabble to disguise inadequacies in the script)
Stock Footage 4 (1986, Craig Hinton preferred the original title)
Time Screen 3 (1985, Sarah Sutton interviewed, mentions rewriting scripted version of first scene)
Voga 2 (1985, Linda Badrick thinks the story falls apart on arrival in the past)
Zygon 3 (1985, Martin Richards says the Doctor is glad to see the back of Tegan)

Cinema

Battle of the River Plate
Beat the Devil
Brighton Rock
Cromwell
The Dam Busters
Goodbye Mr Chips
The Great Escape
The Lion in Winter
Xanadu
Young Sherlock Holmes

Television

All Creatures Great and Small (BBC 1979-80, 83, 85, 87-90)
The Avengers (ABC 1961-69)
Bergerac (BBC, 1981-91)
The Brothers (BBC, 1974-78)
Department S (ITV, 1969-70)
The Doctors (BBC, 1969-71)
Doctor Who (BBC, 1963-89)
EastEnders (BBC, 1985-...)
Flesh and Blood (BBC, 1982-83)
The Knights of God (STV, 1987)
Noel Edmonds' Multi-Coloured Swap Shop (BBC, 1976-82)
Secret Army (BBC, 1977-80)
Sherlock Holmes (BBC)

Doctor Who

The Armageddon Factor
Battlefield
Black Orchid
Castrovalva
City of Death
Destiny of the Daleks
Earthshock
Four to Doomsday
Full Circle
Image of the Fendahl
The Keeper of Traken
The Leisure Hive
Logopolis
Kinda
State of Decay
The Sun Makers
The Three Doctors
Timeflight
The Visitation

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Next Episode:
SEASON OVERVIEW
Peter Davison - This is Your Life
The Press Ganger's View of the Davison Doctor
Five Faces and the Monsters